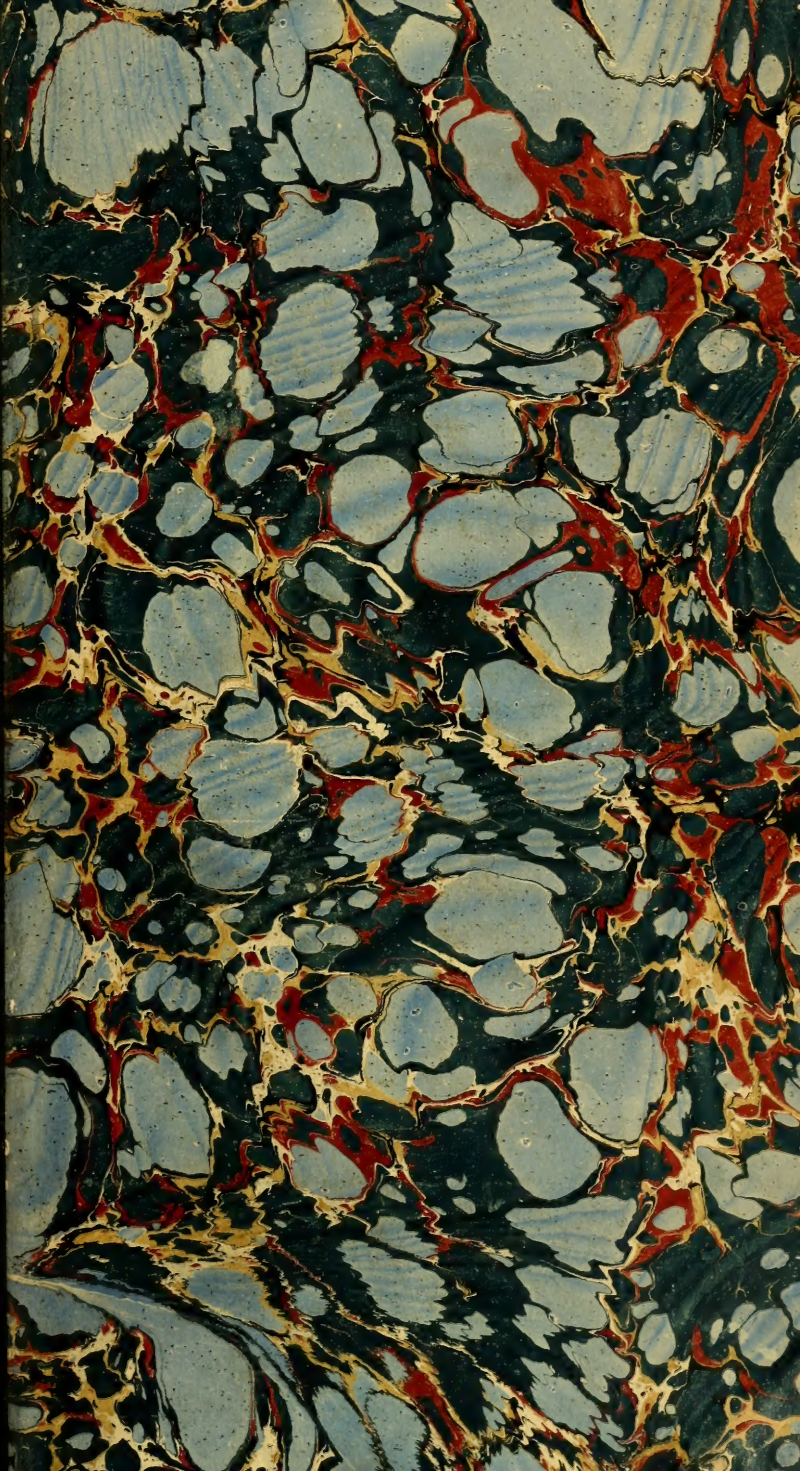


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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, OCTOBER 11

AT 2.30 O'CLOCK

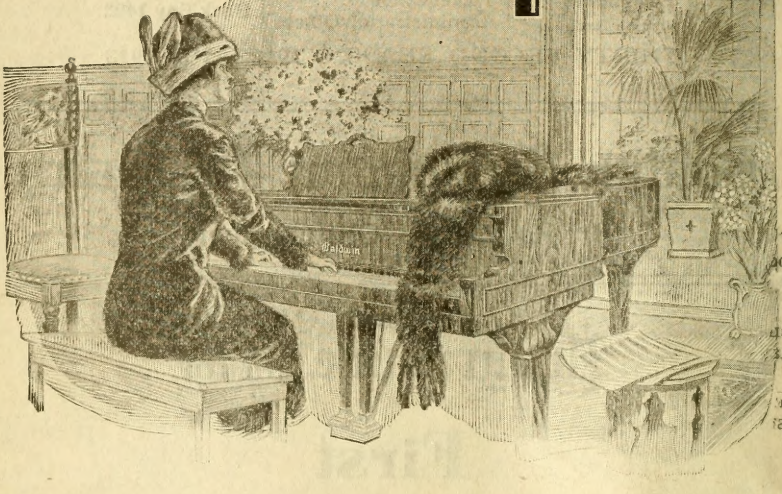
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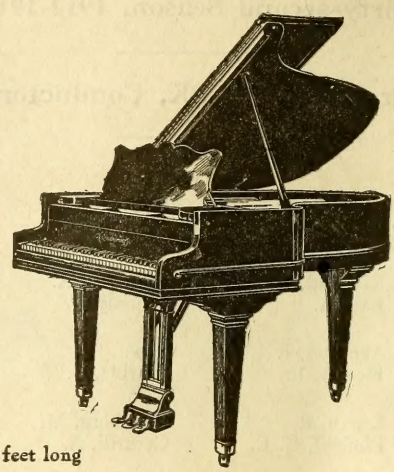
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SATURDAY EVENING, OCTOBER 12, at 8.00 o'clock

Programme

Beethoven . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

Berlioz . . . . . Overture, "Le Carnaval Romain," Op. 9

Liszt . . "Mazeppa," Symphonic Poem No. 6 (after Victor Hugo)

Wagner . . . . Prelude to "Die Meistersinger von Nürnberg"

There will be an intermission of ten minutes after the symphony

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Symphony No. 3, in E-flat major, "Eroica," Op. 55.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third

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edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803–04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc.* "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79–82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

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The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

***

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme. Goria Botho, who sang airs from "Robert le Diable" and "Charles VI."; Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf

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Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere di Siviglia" ended the concert.

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the "*militarisme*," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme,

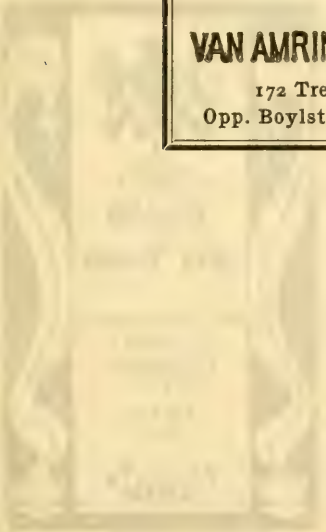
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for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

* * *

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents

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the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

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Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' (*'Held'*) the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Von Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there Bülow might have stopped where Beethoven began.

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Overture, "The Roman Carnival," Op. 9 . . . Hector Berlioz

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," dedicated to Prince de Hohenzollern-Hechingen, was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic concert, led by Mr. Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded Mr. J. S. Dwight of "Mr. Fry's 'Christmas' symphony."

The chief thematic material of the overture was taken by Berlioz from his opera, "Benvenuto Cellini," * originally in two acts, libretto by Léon de Wailly and Augusta Barbier. It was produced at the Opéra, Paris, on September 10, 1838. The cast was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stolz.

The story has been condemned as weak and foolish. It is wholly

* For a full and entertaining account of this opera and its first performance, with quotations from the contemporaneous criticisms, see Adolphe Boschot's "Un Romantique sous Louis Philippe," Chap. VII. (Librairie Plon, Paris, 1908).

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fictitious.* It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio† will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes in the king a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

The overture begins Allegro assai con fuoco, with the chief theme,

* It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

† "Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzone, Mme. Bosman.



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which is taken from the saltarello* danced on the Piazza Colonna in Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The English horn sings against a pizzicato accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "*O Teresa, vous que j'aime plus que ma vie, je viens savoir, si loin de vous, triste et bannie, mon âme doit perdre l'espoir.*" The violas repeat the song against a counter-theme of flutes, then 'cellos and violins, the last named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (I here refer to the edition published in three acts.) A pantomime of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched,

* Saltarello, a dance in 6-8 or 6-4 time of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semicircle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachtanz.*" The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six-eighth notes of the accompaniment are opposed to each half-note of the *cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra, 1877).

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when three cannon-shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "*Venez, venez, peuple de Rome! Venez entendre du nouveau.*" The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

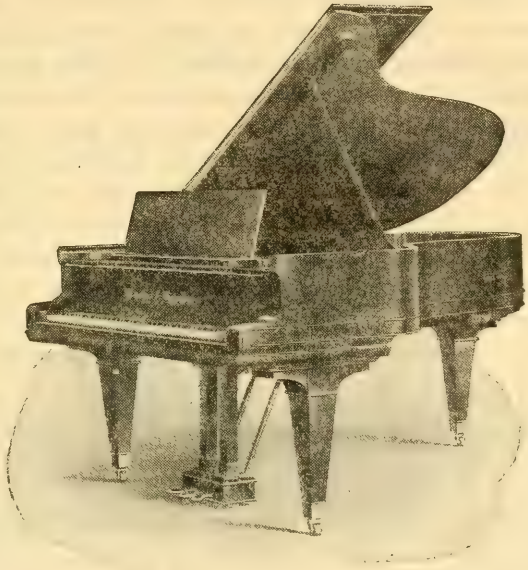
The overture is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings.

***

The programme of the concert at which this overture was first performed was composed chiefly of works by Berlioz, and was thus announced: "Invitation à la Valse," Weber-Berlioz; "Hymne" for six of Sax's wind instruments (this "Hymne" was written originally for



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a chorus and sung some time before this at Marseilles); scene from "Faust," Berlioz (sung by Mrs. Nathan-Treillhet); "Hélène," ballad for male chorus, Berlioz; overture, "Carnaval de Rome," Berlioz; scene from Act III. of Gluck's "Alceste" (sung by Mrs. Nathan-Treillhet and Bouché); fragments of "Roméo et Juliette," Berlioz. The prices of tickets were five and six francs. But the programme was changed on account of the sickness of Mrs. Nathan-Treillhet. The "Marche des Pèlerins," from Berlioz's "Harold," was played. Mrs Dorus-Gras sang, but according to Maurice Bourges, who wrote a most flattering review of the concert for the leading music journal of Paris, and pronounced the concert "*bon et beau*," "all the perfection of her exquisite method could not console music-lovers who counted on hearing the little known work of Gluck." And Miss Recio * sang Berlioz's "Absence." The success of "The Roman Carnival" overture was immediate. The applause was so long continued that the work was repeated then and there. Berlioz gives an account of the performance in the forty-eighth chapter of his Memoirs. He first says that Habeneck, the conductor at the Opéra, would not take the time of the saltarello fast enough:—

"Some years afterwards, when I had written the overture of 'The

* Marie Recio was the daughter of Sothera Villas-Recio, the widow of a French army officer named Martin, who married her in Spain. Marie was well educated. She played the piano fairly well and sang "a little." Berlioz became acquainted with her when he was miserable with his wife, the once famous Henrietta Smithson. Marie accompanied him as a singer on his concert trips in Belgium and Germany. She made her début at the Opéra, Paris, on October 30, 1841, as Inès in "La Favorite," but she took only subordinate parts, and soon disappeared from the stage in spite of Berlioz's praise of her face, figure, and singing in the *Journal des Débats*. She made Henrietta wretched even after she had left her husband. Henrietta died on March 3, 1854, and Berlioz married Marie early in October of that year. He told his friends and wrote his son that this marriage was a duty. Hiller said Marie was a shrewd person, who knew how to manage her husband, and Berlioz admitted that she taught him economy. But Henrietta was soon avenged. Even when Marie went on a concert tour with Berlioz in 1842, she was described as a tall, dried-up woman, very dark, hard-eyed, irritable. Berlioz did not attempt to conceal his discomfort, and his life grew more and more wretched, until Marie died on June 14, 1862. She was forty-eight years old. The body of Henrietta was moved from the small to the large cemetery of Montmartre, and the two women were buried in one tomb. Berlioz in his Memoirs gives a ghastly account of the burial. For an entertaining account of the wives of Berlioz see "Sixty Years of Recollections," by Ernest Legouvé.

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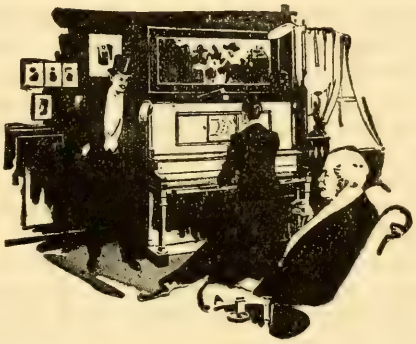
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Roman Carnival,' in which the theme of the allegro is this same saltarello which he never could make go, Habeneck was in the foyer of the Salle Herz the evening that this overture was to be played for the first time. He had heard that we had rehearsed it without wind instruments, for some of my players, in the service of the National Guard, had been called away. 'Good!' said he. 'There will surely be some catastrophe at this concert, and I must be there to see it!' When I arrived, all the wind players surrounded me; they were frightened at the idea of playing in public an overture wholly unknown to them.

"'Don't be afraid,' I said; 'the parts are all right, you are all talented players; watch my stick as much as possible, count your rests, and it will go.'

"There was not a mistake. I started the allegro in the whirlwind time of the Transtévérine dancers; the audience shouted, '*Bis!*' We played the overture again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these few words: 'Now you see what it really is!' He carefully refrained from answering me.

"Never have I felt more keenly than on this occasion the pleasure of conducting my own music, and my pleasure was doubled by thinking on what Habeneck had made me suffer.

"Poor composers, learn to conduct, and conduct yourselves well! (Take the pun if you please.) For the most dangerous of your interpreters is the conductor. Don't forget this."

The overture played at the concerts given by Berlioz in towns outside of France was loudly applauded except at St. Petersburg, where at the first of a series of concerts it was hardly noticed; and as the Count Wielhorski, a celebrated amateur, told Berlioz that he did not understand it at all, it was not on later programmes in that city. According to Berlioz himself it was for a long time the most popular of his works at Vienna. We know from Bülow ("Die Opposition in Süddeutschland," 1853) that, when Kücken attempted to produce it at Stuttgart, the adherents of Lindpaintner, who was then the court conductor, prevented him; but at that time, in Stuttgart, the only works of Beethoven heard in concert rooms were the "Prometheus," the "Egmont," and the "Coriolanus" overtures, "the last named with three violas and three 'cellos."

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote: "My opera is finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7, 1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."

Berlioz, excited by reading Cellini's Memoirs and E. T. A. Hoffmann's short story "Salvator Rosa," wished Alfred de Vigny to write a

libretto, with Cellini as the hero. De Vigny, busy, recommended de Wailly, who in turn sought the aid of Barbier; but de Vigny criticised and corrected and suggested until nearly the time of performance.

The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was then thought so difficult that there were twenty-nine full rehearsals. The performance was announced for September 3, 1838, and in several books of reference this date is given as that of the first performance. Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérevis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance, and Dom François de Paule, brother of the Queen of Spain, sat in the royal box, surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini." See the romantic memoirs of Berlioz and Duprez's "Souvenirs d'un Chanteur" (pp. 153, 154), for explanations of the failure.

For a careful study of "Benvenuto Cellini" by Julien Tiersot see *Le Ménestrel* for 1905, Nos. 6, 8–15, 23, 26, 27.

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THE BOON OF INTOLERANCE.

(From the London *Times*, September 7, 1912.)

Tuesday night at Queen's Hall presented us with a real musical event of a kind which we get too rarely in this country. The account of the Promenade Concert which we published on Wednesday described Herr Alfred* Schönberg's Five Pieces for Orchestra as "an essay in dissonance," but their production by Sir Henry Wood and his orchestra was not the event to which we allude. We have heard many essays in dissonance, and are likely to hear many more before we arrive at any just estimate of the value of dissonance and its place in the musical campaign of our time. Herr Schönberg's essays may be an important factor in clearing the line of march, they may represent the capture of an outpost which makes possible the decisive battle; but, until the decisive battle is a matter of history, one cannot gauge the strategic value of the outpost with certainty. So it was suggested that both the hisses and applause which came at the conclusion of the work claimed too much by professing a faith which is not supported by evidence. Nevertheless, the hisses and the applause were the event of the evening, for they showed that the audience at Queen's Hall is really interested in the upshot of the campaign, and is prepared to risk that most treasured possession, a reputation, in supporting it on one side or the other.

One of the most depressing signs of the feeble pulse with which the musical life of London usually beats is the meek acceptance of everything which is offered. Applause in the concert-room and the opera-house is as much a social convention as was the frigid "Thank you" of the mid-Victorian hostess after "The Battle of Prague" or "I'm a Roamer." It does not pretend to pass any judgment on the perform-

* Schönberg's Christian name is Arnold.—Ed.

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ance or the composition: it merely recognizes that something has been offered for the entertainment of the company which requires civil acknowledgment. That is why at Queen's Hall we so often get vociferous applause at the end of a mediocre solo performance, a song or a concerto, which seems quite out of proportion to the response which the symphony or the overture, probably much better played, aroused. It comes merely from the feeling, a mistaken one, that the solo performance entailed a greater personal effort, and therefore demands a greater personal response. It corresponds precisely to the convention of the mid-Victorian drawing-room which allowed conversation during instrumental music, but not during a song. The furthest point in the expression of an opinion commonly reached by a London audience is the tacit refusal to go a second time to hear a work which was not enjoyed the first time, and so such a work has to be quietly dropped out of the repertory.

Part of the cause of this is no doubt the fact that we have been too much flooded with stories of the intolerance of other people, and their absurdly wrong judgments have been held up to ridicule. Just as professed critics in the press are intimidated by the thought of what their predecessors said about Schumann and Wagner and Brahms, so the larger body of audiences (every member of whom ought to be a critic if he is to justify his presence in the concert-room or the opera-house) tremble when they remember the conflict which raged over Brahms's first Symphony, the hounding of "Tannhäuser" off the stage of Paris, and, more recently, the curious fact that one of Puccini's most popular operas, "Madama Butterfly," was literally howled down in Milan, the very centre of Italian opera. We aspire to be musical, and not only that, but unfortunately we aspire to be thought musical and are apt to look upon the latter as of first importance. Where that is the end in view, the first object must be not to appear ridiculous,—a consideration which leads to good manners, in short to the polite "Thank you," but no further.

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There is also in this fearfulness the element of self-importance which is the hall-mark of the bad critic. It supposes that we have really the power of life and death through the turn of a thumb. The latter power seems too terrible to be exercised. Happily, however, the critic, whether he expresses himself in a newspaper article or by the less articulate processes of hissing and clapping, has not the smallest power to affect the life of a work of art. It is his own artistic life which is at stake, and it is for the better cultivation of this that he exercises his function of criticism. When he makes a wrong judgment, he necessarily impedes his own progress; he will have at some future time to return upon his steps and make up the ground he has lost, but the exercise is healthy and every step of the road is interesting. On the other hand, when he commits himself to no judgment at all, he stops dead, and with each stop it becomes more difficult to overcome his inertia and to make a fresh start. So we may believe that even in the most perverse artistic judgments those who gave vent to them were struggling to work out their own salvation in the only way they saw open to them at the time; and it is a fact of history that the places where such judgments have been most uncompromisingly proclaimed have been the centres where artistic judgment has made the bravest progress.

In this country especially, where ideas about art, and about music in particular, are still in an embryonic state, it is more important to get people to exercise judgment and to express an opinion than to be quite sure that the opinion expressed is a right one. That comes at an altogether later stage. In Germany, for example, where sharp conflict of artistic opinion is the rule, it is apt to become futile because it is governed not by the exercise of individual perception, but by an artificial system of party politics. It was so in the Vienna of Brahms's day, when even so distinguished an artist as Hugo Wolf could find offence in an appreciative article which saw a connection between his work and Brahms's. The latter, of course, was the hero of the opposite camp, and the critic ought to have known the rules of

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the game better than to express an opinion which cut across the divisions of party. But in England we are not sufficiently developed to have musical party politics at all, and our field is all the clearer on that account. The unusual spectacle of an audience at Queen's Hall divided between hisses and applause could only mean that one section thought that Herr Schönberg's work was not music at all, while the others thought that it was. Even from the merely practical point of view it was much better that both should express themselves; for in such circumstances sportsmanship itself demands that the work should be given another chance.

It may be thought that to encourage the frank expression of crude opinion is rather hard on the artist. A generation ago official criticism, at any rate that section of it which finds expression in newspaper articles, was intolerant enough. Do we want that attitude revived in the voice of a larger public? The answer is that that attitude cannot be taken up by a large public, because the intolerance that marked it was founded upon technicalities and shibboleths of which the wider public remains ignorant. If popular concerts such as the Promenades are of any value, it is because they are creating a public with a taste of its own founded on experience; and this taste can be best advanced by a simple expression of opinion. In the course of formation this public opinion might condemn really great art, which would be a pity chiefly for the sake of the public. The temporary inconvenience to the artist would be nothing but a very small penalty paid for the privilege of being a great artist. Moreover, the artist would have the compensation of knowing when he had really touched his audience deeply, and be spared the humiliation of accepting the polite "Thank you" from those who have no ears to hear.

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"Mazeppa": Symphonic Poem No. 6 for Full Orchestra (after Victor Hugo) . . . . . Franz Liszt

(Born October 22, 1811, at Raiding, near Oedenburg, Hungary; died July 31, 1886, at Bayreuth.)

The story of Mazeppa is thus told by the Encyclopædia Britannica:

Ivan Stephanovitch Mazeppa, a Cossack chief, best known as the hero of one of Lord Byron's poems, was born in 1644, of a poor but noble family, at Mazepintzui, in the palatinate of Podolia. At an early age he became a page at the court of John Casimir, King of Poland. After some time he returned to his native province; but, engaging in an intrigue with a Polish matron * of high rank, he was detected by the injured husband, and was sentenced to be bound naked on the back of an untamed horse. The animal, on being let loose, galloped off to its native wilds of the Ukraine. Mazeppa, half-dead and insensible, was released from his fearful position and restored to animation by some poor peasants. In a short time his agility, courage and sagacity rendered him popular among the Cossacks. He was appointed secretary and adjutant to Samoilovitch, their hetman, or chief, and succeeded that functionary in 1687. The title of Prince was afterwards conferred upon him by his friend and patron, Peter the Great, who long believed confidingly in his good faith, and banished or executed as calumnious traitors all who, like Palei, Kotchubey and Iskra, ventured to accuse him of conspiring with the enemies of Russia. Bent, however, upon casting off the Russian yoke, Mazeppa became, in his seventieth year, and after much hesitation and inconstancy of purpose, an ally of the Swedish monarch, Charles XII. After the disastrous battle of Pultowa, fought, it is said, by his advice, Baturin, his capital, was taken and sacked by Menshikoff, and his name anathematized throughout the churches of Russia, and his effigy suspended from the gallows. A wretched fugitive, he escaped to Bender, but only to end his life by poison in 1709.

Liszt composed about 1826 a pianoforte étude entitled "Mazeppa," inspired by Victor Hugo's poem of the same name. This poem was written in May, 1828, and published in "Les Orientales" in 1829. The étude was enlarged in 1837 and 1841. It was published as one of the "Grandes Études," and later as one of the "Études d'exécution transcendante." About 1850 the pianoforte piece was arranged and orchestrated at Weimar.

The instrumentation is for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, cymbals, and the usual strings.

The score was published in April, 1856, and the orchestral parts in March, 1865.

The first performance was on Easter Sunday, April 16, 1854, in the

* The Princess Kotchoubey is named as the heroine. In H. M. Milner's romantic drama (dramatized from Byron's poem), she is Olinska, the daughter of the Castellan of Laurinski.

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Grand Ducal Theatre at Weimar, at a charity concert of the Court orchestra. Liszt conducted from manuscript.

The march section was played at Theodore Thomas's concerts in Boston, October 31, 1869, April 12, 1871. The whole poem was performed here at Philharmonic concerts conducted by Bernhard Listemann, April 13, 14, 1881. The poem was performed at concerts of the Boston Symphony Orchestra, led by Mr. Gericke, April 20, 21, 1900.

The Philharmonic Society of New York, Carl Bergmann, conductor, played the poem in New York, November 4, 1865.

MAZEPPA.

Away! Away!—BYRON, *Mazeppa.*
En avant! En avant!

I.

Ainsi, quand Mazeppa, qui rugit et qui pleure,
A vu ses bras, ses pieds, ses flancs qu'un sabre effleure,
Tous ses membres liés
Sur un fougueux cheval, nourri d'herbes marines,
Qui fume, et fait jaillir le feu de ses narines
Et le feu de ses pieds;

Quand il s'est dans ses nœuds roulé comme un reptile,
Qu'il a bien réjoui de sa rage inutile
Ses bourreaux tout joyeux,
Et qu'il retombe enfin sur la croupe farouche,
La sueur sur le front, l'écume dans la bouche,
Et du sang dans les yeux;

Un cri part, et soudain voilà que par la plaine
Et l'homme et le cheval, emportés, hors d'haleine,
Sur les sables mouvants,
Seuls, emplissant de bruit un tourbillon de poudre,
Pareil au noir nuage où serpente la foudre,
Volent avec les vents!

Ils vont. Dans les vallons comme un orage ils passent,
Comme ces ouragans qui dans les monts s'entassent,
Comme un globe de feu;
Puis déjà ne sont plus qu'un point noir dans la brume,
Puis s'effacent dans l'air comme un flocon d'écume
Au vaste océan bleu.

Ils vont. L'espace est grand. Dans le désert immense,
Dans l'horizon sans fin qui toujours recommence,
Ils se plongent tous deux.
Leur course comme un vol les emporte, et grands chênes,
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Et si l'infortuné, dont la tête se brise,
Se débat, le cheval, qui devance la brise,
D'un bond plus effrayé,
S'enfonce au désert vaste, aride, infranchissable,
Qui devant eux s'étend, avec ses plis de sable,
Comme un manteau rayé.

Tout vacille et se peint de couleurs inconnues:
Il voit courir les bois, courir les larges nues,
Le vieux donjon détruit,
Les monts dont un rayon baigne les intervalles;
Il voit; et des troupeaux de fumantes cavales
Le suivent à grand bruit!

Et le ciel, où déjà les pas du soir s'allongent,
Avec ses océans de nuages où plongent
Des nuages encor,
Et son soleil qui fend leurs vagues de sa proue,
Sur son front ébloui tourne comme une roue
De marbre aux veines d'or!

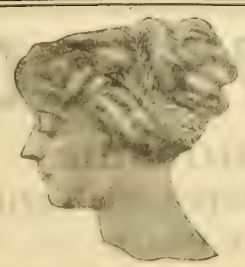
Son œil s'égare et luit, sa chevelure traîne,
Sa tête pend; son sang rougit la jaune arène,
Les buissons épineux:
Sur ses membres gonflés la corde se replie,
Et comme un long serpent resserre et multiplie
Sa morsure et ses nœuds.

Le cheval, qui ne sent ni le mors ni la selle,
Toujours fuit, et toujours son sang coule et ruisselle,
Sa chair tombe en lambeaux;
Hélas! voici déjà qu'aux cavales ardentes
Qui le suivaient, dressant leurs crinières pendantes,
Succèdent les corbeaux!

Les corbeaux, le grand-duc à l'œil rond, qui s'effraie,
L'aigle effaré des champs de bataille, et l'orfraie,
Monstre au jour inconnu,
Les obliques hiboux, et le grand vautour fauve
Qui fouille au flanc des morts, où son col rouge et chauve
Plonge comme un bras nu!

Tous viennent élargir la funèbre volée;
Tous quittent pour le suivre et l'yeuse isolée,
Et les nids du manoir.
Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant: "Qui donc là-haut déploie
Ce grand éventail noir?"

La nuit descend lugubre, et sans robe étoilée,
L'essaim s'acharne, et suit, tel qu'une meute ailée,
Le voyageur fumant.
Entre le ciel et lui, comme un tourbillon sombre,
Il les voit, puis les perd, et les entend dans l'ombre
Voler confusément.



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Le cheval tombe aux cris des mille oiseaux de proie.
Et son ongle de fer sur la pierre qui broie
Éteint ses quatre éclairs.

Voilà l'infortuné, gisant, nu, misérable,
Tout tacheté de sang, plus rouge que l'érable,
Dans la saison de fleurs.
Le nuage d'oiseaux sur lui tourne et s'arrête;
Maint bec ardent aspire à ronger dans sa tête
Ses yeux brûlés de pleurs.

Eh bien! ce condamné qui hurle et qui se traîne,
Ce cadavre vivant, les tribus de l'Ukraine
Le feront prince un jour.
Un jour, semant les champs de morts sans sépultures,
Il dédommagera par de larges pâtures
L'orfraie et le vautour.

Sa sauvage grandeur naîtra de son supplice.
Un jour, des vieux hetmans il ceindra la pelisse,
Grand à l'œil ébloui;
Et quand il passera, ces peuples de la tente,
Prosternés, enverront la fanfare éclatante
Bondir autour de lui!

II.

Ainsi, lorsqu'un mortel, sur qui son dieu s'étale,
S'est vu lier vivant sur ta croupe fatale,
Génie, ardent coursier,
En vain il lutte, hélas! tu bondis, tu l'emportes
Hors du monde réel, dont tu brises les portes
Avec tes pieds d'acier!

Tu franchis avec lui désert, cimes chenues
Des vieux monts, et les mers, et, par-delà des nues,
De sombres régions;
Et mille impurs esprits que ta course réveille
Autour du voyageur, insolente merveille,
Pressent leurs légions!

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Tous les champs du possible, et les mondes de l'âme;
Boit au fleuve éternel;
Dans la nuit orageuse ou la nuit étoilée,
Sa chevelure, aux crins des comètes mêlée,
Flamboie au front du ciel,

Les six lunes d'Herschel, l'anneau du vieux Saturne,
Le pôle, arrondissant une aurore nocturne
Sur son front boréal,
Il voit tout; et pour lui ton vol, que rien ne lasse,
De ce monde sans borne à chaque instant déplace
L'horizon idéal.

Qui peut savoir, hormis les démons et les anges,
Ce qu'il souffre à te suivre, et quels éclairs étranges
À ses yeux reluiront,
Comme il sera brûlé d'ardentes étincelles,
Hélas! et dans la nuit combien de froides ailes
Viendront battre son front?

Il crie épouvanté, tu poursuis implacable.
Pâle, épuisé, béant, sous ton vol qui l'accable
Il ploie avec effroi;
Chaque pas que tu fais semble creuser sa tombe.
Enfin le terme arrive . . . il court, il vole, il tombe,
Et se relève roi!

The literal English prose of Hugo's poem is as follows: *

MAZEPPA.

I.

So, when Mazeppa, roaring and weeping, has seen his arms, feet, sabre-grazed sides, all his limbs bound upon a fiery horse, fed on sedge grass, reeking, darting forth fire from his nostrils and fire from his feet;

when he has writhed in his knots like a reptile, has well gladdened his joyous executioners with his futile rage, and fallen back at last upon the wild croup, sweat on his brow, foam at his mouth, and blood in his eyes,

a cry goes up; and suddenly horse and man fly with the winds over the plain, carried away across the moving sands, alone, filling with noise a whirlwind of dust, like a black cloud in which the lightning winds like a snake!

* This translation is by William Foster Apthorp.

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They go on. They pass through the valleys like a thunder-storm, like those hurricanes that pile themselves up in the mountains, like a globe of fire; then, next minute, are nothing more than a black dot in the dusk, and vanish into the air like a flake of foam on the vast blue ocean.

They go on. The space is large. Both plunge together into the boundless desert, into the endless horizon which ever begins over again. Their course carries them onward like a flight, and great oaks, towns, and towers, black mountains bound together in long chains, everything totters around them.

And, if the hapless man struggles, with cracking head, the horse, flying faster than the breeze, rushes with still more affrighted bound into the vast, arid, impassable desert, stretching out before them, with its ridges of sand, like a striped cloak.

Everything reels and takes on unknown colors: he sees the woods run, sees the broad clouds run, the old ruined donjon-keep, the mountains with a ray bathing the spaces between them; he sees; and herds of reeking mares follow with a great noise!

And the sky, where the steps of night are already lengthening, with its oceans of clouds into which still other clouds are plunging, and the sun, plowing through their waves with his prow, turns upon his dazzled forehead like a wheel of golden-veined marble.

His eye wanders and glistens, his hair trails behind, his head hangs down; his blood reddens the yellow sand, the thorny brambles: the cord winds round his swollen limbs and, like a long serpent, tightens and multiplies its bite and its folds.

The horse, feeling neither bit nor saddle, flies onward, and still his blood flows and trickles, his flesh falls in shreds; alas! the hot mares that were following just now, bristling their pendant mane, have been succeeded by the crows!

The crows; the great horned owl with his round, frightened eye; the wild eagle of battle-fields, and the osprey, monster unknown to the day-light; the slanting owls, and the great fawn-coloured vulture who ransacks the flanks of dead men, where his bare red neck plunges in like a naked arm!

All come to augment the funereal flight; all leave both the solitary holm-oak and the nests in the manor to follow him. He, bloody, distracted, deaf to their cries of joy, wonders, when he sees them, who can be unfurling that big black fan on high there.

The night falls dismal, without its starred robe, the swarm grows more eager and follows the reeking voyager like a winged pack. He sees them between the sky and himself, like a dark smoke-cloud, then loses them and hears them fly confusedly in the dark.

At last, after three days of mad running, after crossing rivers of icy water, steppes, forests, deserts, the horse falls, to the shrieks of the thousand birds of prey, and his iron hoof, on the stone it grinds, quenches its four lightnings.

There lies the hapless man, prostrate, naked, wretched, all spotted with blood, redder than the maple in the season of blossoms. The cloud of birds turns round him and stops; many an eager beak longs to gnaw the eyes in his head, all burnt with tears.

Well! this convict who howls and drags himself along the ground, this living carcass, shall be made a prince one day by the tribes of the Ukraine. One day, sowing the fields with unburied dead, he will make it up to the osprey and the vulture in the broad pasture-lands.

His savage greatness shall spring from his punishment. One day, he shall gird around him the furred robe of the old Hetmans, great to the dazzled eye; and, when he passes by, those tented peoples, prone upon their faces, shall send a resounding bugle-call bounding about him!

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So, when a mortal, upon whom his god descends, has seen himself bound alive upon thy fatal croup, O Genius, thou fiery steed, he struggles in vain, alas! thou boundest, thou carriest him away out from the real world, whose doors thou breakest with thy feet of steel!

With him thou crossest deserts, hoary summits of the old mountains, and the seas, and dark regions beyond the clouds; and a thousand impure spirits, awakened by thy course, O impudent marvel! press in legions round the voyager.

He crosses at one flight, on thy wings of flame, every field of the Possible, and the worlds of the soul; drinks at the eternal river; in the stormy or starry night, his hair mingled with the mane of comets, flames on heaven's brow.

Herschel's six moons, old Saturn's ring, the pole, rounding a nocturnal aurora over its boreal brow, he sees them all; and for him thy never-tiring flight moves, every moment, the ideal horizon of this boundless world.

Who, save demons and angels, can know what he suffers in following thee, and what strange lightnings shall flash from his eyes, how he shall be burnt with hot sparks, alas! and what cold wings shall come at night to beat against his brow?

He cries out in terror; thou, implacable, pursuest. Pale, exhausted, gaping, he bends in affright beneath thy overmastering flight; every step thou advancest seems to dig his grave. At last the end is come . . . he runs, he flies, he falls, and arises King!

There are three versions of an explanatory programme. The first, which is here given, was published by Liszt in 1854; the second consists of Hugo's poem, which is to be found in the score of 1854; the third is Richard Pohl's condensation of the poem.

Liszt's argument is as follows:—

Un cri part . . .

If wailing tears mark the first awakening of man to life, a cry of sorrow is ordinarily the first stammering of genius excited by the touch of the sacred flame. And this cry, ordinarily, casts fright about it. The world is eager to choke it; bonds of iron and bonds of flowers, bonds of gold and bundles of thorns, strive to hold it immovable and mute.

Sur ses membres gonflés la cord se replie,
Et comme un long serpent resserre et multiplie
Sa morsure et ses nœuds.

There are always enough dwarfs to trip up the giant and afterwards enmesh him. But genius at last escapes them, hurrying towards the far-off horizon which their myopic eyes do not perceive. Then

Son œil s'égare, et luit . . .

Attracted by this beautiful and fascinating eye, nocturnal birds and birds of prey, impure visions and cruel illusions, dart forward in pursuit, while

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Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant, qui donc là-haut déploie
Ce grand éventail noir.

Soon it sinks to earth, and one thinks it can be said of it,

Voilà l'infortuné, gisant, nu, misérable . . .

But they that then exult in an infamous joy at contemplating genius fallen, with its force weakened or frightfully overcome, when ignoble creatures gather around the fall and

Maint bec ardent aspire à ronger dans sa tête
Ses yeux brûlés de pleurs;

they that do not know that

Sa sauvage grandeur naîtra de son supplice,

that one day he will be

Grand à l'œil ébloui

and that, having been overwhelmed with torments and breathless afflictions, a moment comes, when shaking far from him as from a mighty mane grief and despair, as well as frivolities and delights, he stretches himself as a lion after a dream, throws a piercing and savage glance toward the past and the future, halts, calculates his bounds, breaks his fetters

Et se relève Roi!

The wild ride of Mazeppa, as portrayed by Liszt, begins (Allegro agitato, D minor, 6-4, changing afterwards to 3-4 and 2-4) with a dissonant crash, wind instruments and cymbals, after which there is a lively figure for strings. There is a short ascending motive for wind instruments. The chief theme, typical of Mazeppa, is announced by trombones, 'cellos, and double-basses. There is a crescendo that ends with the full strength of the orchestra. The Mazeppa theme reappears, now given out by the wood-wind, horns, and trumpets. The first ascending motive is used in an enlarged form. And now the Mazeppa motive becomes a wailing song. Richard Strauss, as editor of Berlioz's treatise on instrumentation, finds that in this passage the strings "*col legno*" (the strings are struck with the back of the bow) imitate the snorting of

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the horse.* After a use of former thematic material Mazeppa's lament is repeated a half-tone higher. A new and triumphant theme is introduced in E major (brass). For a moment the ride is checked, but it is soon resumed, even more furiously than before, and the rhythm is like unto that of a symphonic scherzo. The Mazeppa theme assumes a new shape. Other thematic material is employed until the Mazeppa theme dominates *fff* accompanied by triplets for the brass. There is an orchestral shriek, then for a moment, quiet. The lower strings have a recitative. The Mazeppa theme is now fragmentary. Over a mysterious tremolo of violas and 'cellos a new and martial theme is announced. Mazeppa is revealed as conqueror. The final section is an Allegro marziale, D major, 2-2. The triumphant close is based on the Mazeppa theme and the fanfare that introduced this section.

***

Some time after its performance in Weimar, Liszt sent the score of "Mazeppa" to Wagner. On July 12, 1856, Wagner wrote back:—

"But 'Mazeppa' is frightfully beautiful: I was quite out of breath when I had only read it through for the first time! I pity, too, the poor horse: Nature and the World are terrible, after all.

"At bottom, I feel more like writing poetry than composing, just now: it takes a monstrous obstinacy to keep up playing wheel-horse. I have again two wonderful subjects that I must work out, some time or other: Tristan and Isolde (that you know!); and then—the Victory—the holiest, completest redemption; but about this I can not tell you. I can, however, interpret it otherwise than Victor Hugo, and your music has shown me this interpretation, only not the close—for greatness, fame, and dominion over nations I care not a rap."

Saint-Saëns says of this symphonic poem, which he considers a masterpiece, that any imitation of the galloping horse is wholly secondary; "the title indicates the subject, and determines sufficiently the train of thought. . . . The horse devours space, but all the interest is concentrated on the man who thinks and suffers. Toward the middle of

* Unfortunately, L. Ramann, the laborious biographer of Liszt, says that the *col legno* passage is intended to imitate the flapping of owls' wings, and, when "Mazeppa" was first performed at Weimar, some in the audience looked at the ceiling, expecting to see a night bird that had wandered in.

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the composition, one is impressed by a limitless immensity: horse and rider fly over the boundless steppe, and the man feels confusedly the thousand details of the expanse, the more because he does not see them." ("Harmonie et Mélodie," Paris, 1885, pp. 170–172.)

In 1868 there was some talk of a performance of "Mazeppa" in Paris by Pasdeloup's orchestra. Liszt then wrote: "I am sure it will come to nothing, for in the present condition of things there would be only annoyances for every one and especially for me. Now that I am fifty-six years old I should not know how to rank myself among the *jeunes compositeurs*, and I am not dead enough to have my works taken seriously in Paris. You tell me that M. de Beust flatters himself on being understood by his tom-cat and the first comer in the street. I have not such advantages, and my audience is reduced to an X that I do not endeavor in any way to detach." ("Briefe an eine Freundin," Leipsic, 1894, p. 199.)

The story of Mazeppa has been a theme for poets, novelists, dramatists, painters, and composers. Byron's poem was completed in 1818. Mazeppa is the central figure of Pushkin's "Pultowa." There are also dramas by Slowacki, Gottschall, Milner, and others. That remarkable woman, Adah Isaacs Menken, is still known as "Mazeppa" Menken. The novel by Bulgarin and the pictures by Horace Vernet are known to many.

Among the musical works incited by the story of Mazeppa are operas by Campana (Bologna, 1850), Wietinghoff (St. Petersburg, 1859), Pedrotti (Bologna, 1861), Tschaikowsky (Moscow, 1884), the Marquise de Grandval (Bordeaux, 1892), Müncheimer (composed in the eighties of the last century, and produced at Warsaw in 1900).

J. M. Maurer wrote the music for a melodrama (Bamberg, 1837). There is an opéra-bouffe "Mazeppa," music by Pourny (Paris, 1872); a cantata by Pouget (Paris, 1873); a Ballade for orchestra by T. H. Frewin (London, 1896).

An opera by Milliet was composed about 1875, but I find no record of a performance.

Mazeppa has figured in ballet pantomime, circus and burlesque.*

* See C. White's equestrian burlesque in which White took the part of Mazeppa under the assumed name of Satinette.



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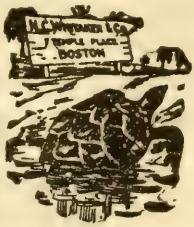
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Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.*

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year, and the instrumentation completed in the following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer, opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above. The programme also included the overture to "Tannhäuser," Liszt's pianoforte concerto in A major, played by Bülow, and five compositions of Weissheimer.

Wagner conducted the two overtures. The hall was nearly empty,

* The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886; Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

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and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt,

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und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

I give in condensed and paraphrased form Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of

* See "Les Maitres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200–210.

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Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892), pp. 56, 57.

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

***

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

***

The score and orchestral parts were published in February, 1866.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

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Wagner . . . . Elisabeth's Greeting from "Tannhäuser"

Brahms . . . Variations on a Theme of Josef Haydn, Op. 56a

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a. Dell'Acqua . . . . . Chanson Provençale
b. Van der Stucken . . . . . Frühlingsnacht

Sgambati . . . . Symphony in D major, No. 1, Op. 16

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Sgambati . . . . . Symphony in D major, No. 1, Op. 16

I. Allegro vivace, non troppo
II. Andante Mesto
III. Scherzo, Presto: Trio un poco meno
IV. Serenata: Andante
V. Finale: Allegro con fuoco

Wagner . . . Elisabeth's Greeting, "Dich, Theure Halle," from "Tannhäuser"

Pfitzner . . . Overture to "Das Christ-Elflein" ("The Little Christ-Elf"), a Christmas Fairy Story in three acts by Ilse von Stach, Op. 20

Weber . . Recitative, "Wie nahte mir der Schlummer," and Aria, "Leise, leise," from "Der Freischütz"

Brahms . . Variations on a Theme of Josef Haydn, Op. 56a

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Sgambati's symphony in D major was first played at the Court of the Quirinal, Rome, on March 28, 1881. The King of Italy then gave the order of the Crown of Italy to the composer. The first performance in Boston was at a concert of the Boston Symphony Orchestra on November 10, 1894; the symphony was also played at a concert on January 29, 1898.

The work is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, two harps, and strings. It is dedicated to Queen Margherita of Italy.

It is in four movements. The first, Allegro vivace, non troppo, D major, 3-4, is somewhat irregular and unconventional. A sighing chromatic figure is given out by clarinets and violas against an accompaniment in the violins and an occasional upward passage for flutes and oboes. This fragment of a motive is followed by a more lively passage, first in the flutes and then in the oboes. There are develop-

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ments in crescendo for the full orchestra. A horn call is answered by the lower strings and kettledrums, as though to announce the entrance of a second theme; but the wood-wind and horn sing a flowing melody, which is the full melodic development of the sighing chromatic figure with which the movement began; and this is really the first theme of the movement. It is developed at some length, and the melody is given for the most part to wind instruments. A little theme in C-sharp minor, given out by the wood-wind and worked up by it and the strings, ends with pianissimo chords, and with it the first part of the movement. There is a crescendo, which begins over an organ-point on C-sharp in the 'cellos, with a sustained drum-roll on D, and this leads to a short working-out. The third section begins in the key of E major. The little sighing figure is now in whole tones instead of half-tones, and is given out by oboe, clarinet, and violas. The tonality is D minor with the second repetition. There is a short coda, and the movement ends in a pianissimo.

The second movement, Andante mesto, G minor, 6-4, begins with a restless motion in the bass, which is preserved through much of the movement. Wood-wind instruments give out a sad melody, which is followed by a broader theme, sung by the first violins in octaves; this theme is developed with fuller instrumentation. A little interlude leads to a choral melody, played softly in harmonies by wood-wind and horns, and accompanied by flute and harp arpeggios. "The somewhat ascetic harmony, reminding one of the chord progressions common in the old contrapuntal treatment of the Gregorian chant, stamps this choral as distinctively Italian." The choral is worked up gradually by the whole orchestra. The violins play again the broad melody over the restless bass, and there is a reminiscence of the sad tune of the wood-wind.

The third movement, Presto, B-flat major, 3-4, has been called a double scherzo. "The form is as follows: a scherzo in two regular sections, in B-flat major, the first section being eleven measures long, and the second thirty-nine measures; this is followed by fifty-two measures in the same key, on another theme, developed quite after the scherzo model, although the divisions are not indicated by double bars in the score, and there are no repeats; then the first scherzo is repeated once more." The real trio follows; it begins without modulation in the key of G-flat major, un poco meno. Wood-winds and horns give out a theme of the "trio character." This theme is developed briefly. The first of the scherzos is repeated, now condensed in some places, now extended in others. The second scherzo does not appear again.

The fourth movement is a serenata: Andante, 2-4. The tonality is in effect "one of those old quasi-Gregorian modalities that hover on the dividing line between two keys, between A minor and D minor." It is

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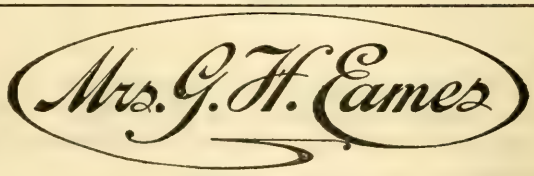
The Finale, Allegro con fuoco, D major, 4-4, begins brilliantly with a theme of curiously syncopated rhythm. There are also singular counter-rhythms in the brass against this theme later on. The Finale is in rondo form, and there are several themes. The working-out is elaborate.

***

Sgambati's father was a Roman lawyer. His mother was an English woman, the daughter of Joseph Gott, a sculptor, who, born in London, took up his residence in Rome. The elder Sgambati wished his son to practise law, but the boy's musical instincts were so pronounced that the father did not persist in his intention. When the boy was six years old, his father died. The widow moved to Trevi, and in course of time married again.

Giovanni took his first lessons in pianoforte playing from Amerigo Barberi. When the family moved to Trevi, the boy took pianoforte lessons, also lessons in harmony, from Natalucci, who had been a pupil of Zingarelli at the Naples Conservatory.

In 1860 Sgambati became known in Rome as a pianist, and he made the city his dwelling-place. The solid character of his programmes also excited attention. He became acquainted with Liszt, who taught him and influenced him greatly. The references to the Italian in Liszt's correspondence are many, appreciative, often affectionate. Sgambati's pianoforte quartet excited remark in 1866, and the same year he conducted in Rome the first performances of Beethoven's "Eroica" symphony and Liszt's "Dante" symphony. It is said that he was also the first to play Beethoven's pianoforte concerto in E-flat major in Rome. He was zealous in the cause of German music. In



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1862 he introduced Schumann's pianoforte quintet, and later he acquainted the Romans with the music of Brahms.

In 1869 he accompanied Liszt to Germany, and heard "Das Rheingold" at Munich. Returning alone to Rome, he continued the orchestral concerts that he had established. He was invited to conduct the embassy orchestral concerts at the house of the Prussian Ambassador von Keudell. Wagner, hearing one of these concerts in 1876, when the programme had consisted of chamber music and songs by Sgambati, wrote to Schott, the publisher: "My letter of to-day has another end in view,—namely, to commend to you most earnestly for publication two quintets composed by Signor Sgambati, of Rome. Liszt had already, and in a most special and emphatic manner, called my attention to this distinguished composer and pianist. I recently had the genuine and extreme pleasure of for once coming into contact with the possessor of a truly great and original talent,—a talent which, as he is in Rome [?!], and therefore possibly a little out of place, I would gladly be the means of introducing to the wider musical circle of the world at large. He should, according to my advice, start from Vienna and proceed to Germany to perform his compositions, for which (considering the tediousness of the new German chamber music—Brahms included) I predict a great success. For the present I recommend to you the two quintets which I have heard several times. Please accept these and encourage this very distinguished musician by giving him a moderate fee." Schott accepted the quintets, and published other compositions of Sgambati.

Sgambati has appeared as pianist and conductor in various European cities. He has been popular as a pianoforte teacher, at Liceo Musicale of the Accademia di S. Cecilia in Rome and in private. In 1869 he and Ettore Penelli founded this Liceo Musicale in connection with the Accademia, and then gave gratuitous lessons.

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The list of Sgambati's compositions includes his second symphony (1883, not published); an elaborate suite composed for the marriage of the Duke d' Aosta (Epitalamio Sinfonico); pianoforte concerto in G minor, Op. 15; two pianoforte quintets, Op. 4 and Op. 5; a pianoforte concerto in G minor, Op. 15; a string quartet, Op. 17; a Festival overture; an overture to Cossa's "Cola di Rienzi"; Requiem Mass* for baritone, chorus, and orchestra; "Te Deum," originally for strings and organ, revised version for orchestra and organ (*ad lib.*); "La Sirène" for mezzo-soprano and orchestra; pieces for violin and pianoforte; pianoforte pieces; duets and songs.

The pianoforte concerto was first performed in Boston at one of B. J. Lang's pianoforte concerto concerts, March 10, 1890, when H. G. Tucker was the pianist. Mr. Tucker was the pianist when the concerto was played at a concert of the Boston Symphony Orchestra in Boston, November 1, 1890. The string quartet was first performed in Boston by the Listemann String Quartet, November 11, 1889. The "Te Deum" in the original version (1893) was first performed in Boston at a Cecilia concert, March 20, 1896. It was also performed at a Cecilia concert December 11, 1906, and at a Pension Fund concert of the Boston Symphony Orchestra, November 27, 1904. The revised version (1908) of the "Te Deum" was performed in Boston at a concert of the Boston Symphony Orchestra, April 7, 8, 1911. The pianoforte quintet, Op. 4, was played in Boston at a Kneisel concert (Mr. Harold Randolph, pianist), February 23, 1904. The pianoforte quintet in B-flat major, Op. 5, No. 2, was played in Boston at a Kneisel concert (Mr. Ernesto Consolo, pianist), November 8, 1910.

Mme. MARIE RAPPOLD (Mrs. Julius Rappold) was born, Marie Winteroth, in Brooklyn, N.Y. She sang as a child, and it has been stated that she appeared as a singer in London when she was ten years old. After her marriage to a Brooklyn physician, she studied seriously with Mr. Oscar Saenger, of New York, and sang at concerts of the German singing societies of New York and Brooklyn, also in light operas given by the Liederkranz of the former city and by the Arion of the latter. She also sang with orchestras and at music festivals in other States. Mr. Conried heard her at the Schiller celebration in the Montauk Theatre, Brooklyn, in May, 1905, and asked her to sing for him at the Metropolitan Opera House.

She made her first operatic appearance at the Metropolitan Opera

*This Mass, composed in commemoration of the death of King Humbert, was produced at the Pantheon, Rome, January 17, 1896.

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House, New York, in a revival of Goldmark's "Die Königin von Saba,"* November 22, 1905. The cast was as follows: the Queen of Sheba, Edith Walker; Sulamith, Marie Rappold; Astaroth, Bella Alten; Assad, Heinrich Knote; Solomon, Anton van Rooy; the High Priest, Robert Blass; Baal-Hanan, Adolf Muehlmann. Mr. Hertz conducted. She afterward appeared at the Metropolitan as Elsa, Elisabeth, the Forest Bird, and in other parts.

She sang in Boston at concerts of the Boston Symphony Orchestra, November 13, 14, 1908: Agathe's scene and aria, "Der Freischütz"; and these songs with pianoforte accompaniment: Richard Strauss, "Allerseelen"; Mozart, "Das Veilchen"; Grieg, "Ein Traum."

On February 10, 1911 she was heard at the Boston Opera House as Leonora in "Il Trovatore," where her companions were Mme. Claessens, and Messrs. Slezak, Amato, and Perini.

ELISABETH'S GREETING, "DICH, THEURE HALLE," FROM "TANNHÄUSER" . . . . . RICHARD WAGNER

(Born in Leipsic, May 22, 1813; died in Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, the text and music by Richard Wagner, was brought out under the composer's direction in Dresden at the Royal Saxon Court

* The first performance of the opera in America was at the Metropolitan Opera House, New York, December 2, 1885, when the chief singers were Mmes. Krämer-Wiedl, Lilli Lehmann, Marianna Brandt, and Messrs. Stritt, Robinson, Fischer, and Alexi. Mr. Seidl conducted. The first performance in Boston was at the Boston Theatre, January 10, 1888. The Queen of Sheba, Clara Poole; Sulamith, Bertha Pierson; Astaroth, Amanda Fabris; Assad, Barton McGuckin; Solomon, A. E. Stoddard; the High Priest, Frank Vetta; Baal-Hanan, William Merton. Mr. Hinrichs conducted.

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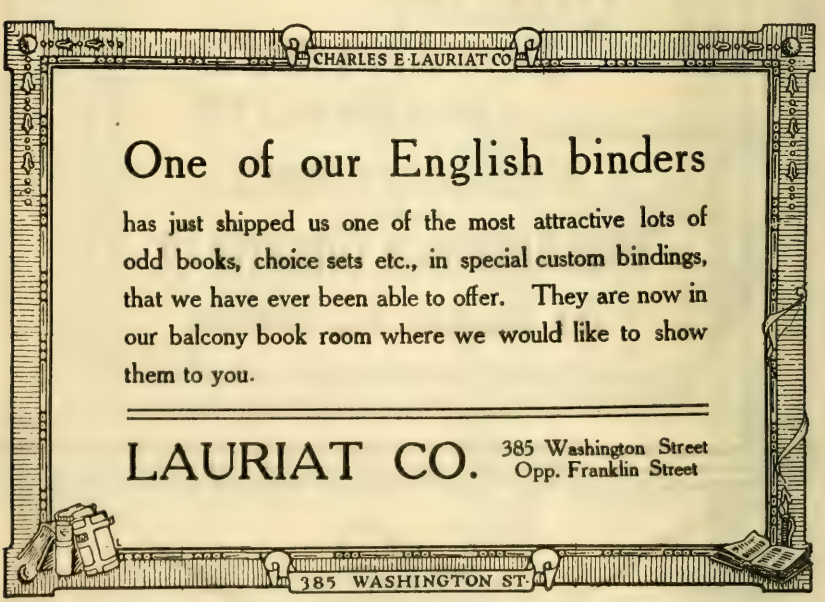



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Theatre on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet player to the king of Hanover."



The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

***

Act II, Scene 1. After the orchestral prelude, G major, Allegro, 2-2, the curtain rises and discloses the hall of minstrels in the Wartburg. At the back an open prospect of the valley. Elisabeth enters in joyous emotion.

Dich, theure Halle, grüss' ich wieder,
  froh grüss' ich dich, geliebter Raum:
In dir erwachen seine Lieder
  und wecken mich aus düst'rem Traum. . . .
Da er aus dir geschieden,
  wie öd' erschienst du mir!
Aus mir entfloh der Frieden,
  die Freude zog aus dir!
Wie jetzt mein Busen hoch sich hebet,
  so scheinst du jetzt mir stolz und hehr;
der mich und dich so neu belebet,
  nicht weilt er ferne mehr!
Sei mir gegrüsst! Sei mir gegrüsst!
Du theure Halle, sei mir gegrüsst!

The English prose translation by Mr. Apthorp is as follows:—

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Thee, dear hall, I greet again, joyfully I greet thee, beloved space! In thee his songs awake, and waken me from a gloomy dream. . . . When he was departed from thee, how desert-like didst thou seem to me! Peace fled from me, joy departed from thee! As now my bosom swells high, so dost thou seem proud and joyous to me; he who revives both me and thee no longer dwells far away! Hail to thee! Hail to thee! Dear hall, hail to thee!

The accompaniment is scored for two flutes, two oboes, two clarinets, two ventil horns, two waldhorns, two bassoons, and the usual strings.

In the orchestral introduction themes of importance make their appearance. The prelude begins with the passage which returns later in the scene at Elisabeth's words, "Wie jetzt mein Busen hoch sich hebet"; then comes, first in the oboe, then fortissimo, full orchestra, the theme of Tannhäuser's outpouring of joy at his return to the upper world, "Ha, jetzt erkenne ich sie wieder!" near the close of the first act. Then there is Venus's reproach to her departing lover, "Zieh hin, Bethörter, suche dein Heil! Suche dein Heil und find' es nie!" in the second scene of Act I. The theme of Elisabeth's ensuing scene returns, and soon Elisabeth sings.

This aria has been sung at concerts of the Boston Symphony Orchestra in Boston by Mme. Gabriella Boema, February 17, 1883 (Wagner Memorial Concert); Mme. Fursch-Madi, October 15, 1887; Mme. Nordica, October 10, 1891; Mme. Basta-Tavary, January 7, 1893; Mme. Melba, February 1, 1896; Mme. Gadski, October 29, 1898, November 4, 1905.

***

The rôle of Elisabeth was created by Johanna Wagner, the niece of the composer, the daughter of Albert Wagner (1799–1874). She was born October 13, 1828, in a village near Hannover; she died at Würzburg, October 16, 1894. As a five-year-old child, she appeared in Iffland's "Spieler" at Würzburg. She was first engaged in a theatrical

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company at Bernburg, when she was thirteen, but soon began to devote herself to opera. Her uncle, conductor at Dresden, invited her to appear there as guest in 1844, and she was engaged for three years. She was sent to Paris to study with Pauline Viardot. In 1849 she sang at Hamburg, and in 1851 she was engaged at Berlin, where she was long a favorite. In 1859 she married the Landrat Jachmann, but, as she lost her voice suddenly in 1861, turned play-actress until 1872, when she left the stage; yet she sang in 1872, and in 1876 she created the parts of Schwertleite and the first Norn at Bayreuth. From 1882 to 1884 she taught dramatic singing at the Munich Royal Music School. The last ten years of her life were spent at Berlin. She was first famous in England by the breaking of her contract with the manager Lumley and the consequent litigation.* Her father's remark in a letter, "One only *could* go to England to get money," aroused a storm of indignation; but all was forgiven when she appeared at Her Majesty's in 1856 as Romeo in Bellini's opera, Lucrezia Borgia, Orpheus, and Tancred.

Chorley described Johanna Wagner as follows: "She was one of the many who sing without having learned to sing. Her voice—an originally limited one, robust rather than rich in tone—was already"—Chorley heard her in Berlin in 1853—"strained and uncertain; deliv-

* See "Reminiscences of the Opera," by Benjamin Lumley (London, 1864), chapters xxi. and xxiii.

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ered after a bad method, and incapable of moderate flexibility—as was to be felt when she toiled through Mozart's air, 'Parto,' from 'La Clemenza,' with its clarinet obbligato. She wore man's attire well and decorously, but she had too much of the elaborate and attitudinizing style of her country to be acceptable as an actress, especially in the Italian drama, where the passion, if it cannot be made to seem spontaneous, becomes intolerable. . . . She was most striking to see, but the mechanical vehemence of second-hand German acting proves less attractive in London than at Berlin. *There*, as a part of a picture (got up by machinery) and as addressing a public to whom the style of elaborate violence is congenial, it can be submitted to. Here—it seems extravagant, pedantic, and distasteful, in no common degree. The German actor's alphabet (I do not here speak of such admirable artists as Seydelmann or Emil Devrient, who make a law for themselves out of a pedantic formula) has always struck me as singular and limited. I have a book in which dancing is taught by diagrams,—'Here bend—there twirl—when you offer hands across, smile,'—and so forth; and I think that this book must be the text-book for many actors whom I have seen on the German operatic stage. One can count their steps whether in advance or retreat. They kiss in time—they go mad telegraphically. This may be very meritorious; it is clearly most popular in Prussia; but here it is not found welcome, after the first impression of strenuousness has passed over.

"Considered as a singer, the claims of Mademoiselle* Wagner were very meagre. She must have had originally a fine mezzo-soprano voice. She can never have learned how to produce or how to use it. Whether as Romeo, or Tancred, or Lucrezia Borgia, the insubordinate

* Why "Mademoiselle"? But English programmes to-day announce a Bohemian or a Hungarian or even a German as "M.," and I have seen the prefix "Signor" thus misapplied.—Ed.

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toughness of the organ could not be concealed. Though she dashed at every difficulty, with an intrepidity only to be found in German singers, none was, in very deed, mastered."

Lumley thus described her entrance as Romeo: "She appeared; tall, stately, self-possessed, clothed in glittering gilded mail, with her fine, fair hair flung in masses upon her neck; a superb air that seemed to give full earnest of victory, and a step revealing innate majesty and grandeur in every movement."

On account of the inexperience of the young Johanna when she created the part, Wagner was compelled to omit a portion of Elisabeth's prayer.

OVERTURE TO "DAS CHRIST-ELFLEIN"* ("THE LITTLE CHRIST ELF"), A CHRISTMAS FAIRY STORY IN THREE ACTS BY ILSE VON STACH, OP. 20 . . . . . HANS PFITZNER

(Born at Moscow, May 5, 1869; now living in Strassburg.)

The overture to "Das Christ-Elflein" was played for the first time at one of Reznicek's "Orchester Kammerkonzerte" in Berlin, November 23, 1906. The play itself with Pfitzner's music was first produced at the Court Theatre, Munich, December 11, 1906. The drama was then harshly criticised. "It would fain be simple and childlike; it is childish. It would fain be religious; it is sentimental, and it has a pronounced purpose. It would fain be serious; it is in bad taste, it is ridiculous." This opinion of Dr. Eduard Wahl was that of the other critics who reviewed the work and the performance in Munich. Felix Mottl conducted. The chief singers and actors

* "The Fairy Christ Child" has been suggested as the English version of the original title.

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were as follows: Miss Reubke, Elflein; Miss Brünner, Christkindchen; Mr. Jacobi, Tannengreis; Mr. Sieglitz, Knecht Ruprecht; Mr. Storm, Student.

The overture is scored for two flutes, one interchangeable with piccolo, two oboes, two clarinets, two bassoons, two horns, kettledrums, triangle, harp, and strings (not a few). It is dedicated to "his dear friend, Willy Levin."

The structure of this overture is so clearly defined, and the themes are so easily recognized, that there is no need of a minute analysis. The overture begins, "Ruhig freundliche Bewegung" (with a quiet, cheerful movement), E major, 4-4. Clarinets have a gentle, expressive theme, which is heard in augmentation at the end of the overture. Violins join in the extension of the song. There is a simple melody for violins and wood-wind instruments. A modification of the initial theme enters, and there is a crescendo, which with a ritardando and diminishment of force leads into the main body of the overture. It is said that the music at the end of the play, where angels are seen praying and the Christ-child climbs the ladder to heaven, is the same as at the beginning of the overture.

The main body opens, Allegro, E minor, pianissimo, 2-2 ("half notes as the preceding quarters"), with measures for the strings and kettledrum rolls, until a simple theme, already hinted at, is announced by the



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first clarinet and treated contrapuntally. The other chief thematic material includes a more strongly marked motive (G major, first violins), which is made much of until a section of widely contrasting character enters, after which the first theme enters, now for the flute and in another tonality than at the beginning of the allegro. The ending, E major, is quiet and simple, with a use of the initial clarinet theme, as has been stated.

* * *

Pfitzner was born at Moscow, but his parents were German. The father studied at the Leipsic Conservatory, and was an orchestral violinist at his Saxon home, then at the Moscow opera-house, and finally he was music director at the City Theatre in Frankfort-on-the-Main. The mother, an excellent pianist, a pupil of Alexander Villoing (1808–78), the teacher of Anton Rubinstein, was a highly educated woman, born of a German family domiciled in Russia. Hans studied as a boy in the schools of Frankfort, and in 1886 entered the Hoch Conservatory in Frankfort, where he remained four years. His teacher in counterpoint and composition was Iwan Knorr; his pianoforte teacher was James Kwast. And here Pfitzner became acquainted with James Grun, a young German, who, born and reared in England, became his close friend and the librettist of his two operas. Grun had a marked influence over Pfitzner. Whether this influence has been for benefit or injury to the composer is a question that has been much discussed.

While Pfitzner was at the Conservatory, he composed some songs and a string quartet that were not made known to the public; a Scherzo for orchestra; the ballad, "Der Blumen Rache," for contralto solo, female chorus, and orchestra. He began at least at the Conservatory

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the music to Ibsen's "Das Fest auf Solhaug"; the violoncello sonata, Op. 1; the songs, Op. 2; and some of the songs in Op. 3, 4, 5, 6, 7.

After he left the Conservatory, Pfitzner devoted nearly all of his time to the opera, "Der arme Heinrich," an opera for which Grun based his libretto on the old German story by Hartmann von der Aue, which served Longfellow for his "Golden Legend" (used by Arthur Sullivan for his cantata, produced in 1886) and Gerhart Hauptmann for his five-act drama, "Der arme Heinrich," produced at the Deutsches Theater, Berlin, in December, 1902.* In the winter of 1892–93 he taught at the Conservatory in Coblenz.

On May 12, 1893, he gave a concert of his own works in the Singakademie, Berlin. These works were a violoncello Sonata, F-sharp minor, Op. 1, played by Dr. Jedlickza, pianist, and Kiefer, 'cellist; songs sung by Mrs. Lieban-Globig; Preludes to acts i. and iii. of "Das Fest auf Solhaug"; "Dietrichs Erzählung" from "Der arme Heinrich," with Büttner as the singer; "Herr Oluf," ballad for baritone (Büttner) and orchestra; Scherzo for orchestra. The leading critics discussed his works at length, praised him for what he had already done, and prophesied confidently a brilliant future for him. He was unable, however, to gain a performance of his opera at Munich. In the spring of 1894 he accepted a position as volunteer conductor at the Mayence City Theatre in the hope of securing a performance of the opera, and "Der arme Heinrich" was there produced, April 2, 1895. He was appointed second conductor with a salary, and his music to "Das Fest auf Solhaug" was performed in connection with the drama on November 28, 1895. Late in the summer of that year he was named first conductor.

After the performance of "Der arme Heinrich" in Frankfort (January 7, 1897) he moved to Berlin, where in July of that year he was appointed teacher of composition and conducting at Stern's Conservatory. He married in the summer of 1899 a daughter of James Kwast, his pianoforte teacher at Frankfort. His music-drama, "Der arme Heinrich," was produced at the Royal Opera House, Berlin, December 19, 1900: Mrs. Gradl, Agnes; Miss Reine, the Mother; Hoffmann, the Father; Kraus, Heinrich; and Knüpfer, the Monk. During 1903–06 he was first conductor at the Theater des Westens. His pianoforte Trio, Op. 8, was played at the Singakademie, Berlin, March 3, 1897, by Messrs. Jedliczka, Halir, and Dechert, and in this concert of his works Anton Sistermans sang some new songs. The prelude to his second opera, "Die Rose vom Liebesgarten," libretto by Grun, in two acts, with a prelude and a postlude, was performed in Berlin, March 19,

* Chamisso also wrote a poem on this subject. In the original poem there is no Lucifer. It was probably founded on a legend concerning the family in whose service Hartmann was a vassal. This legend is thought by some to have existed in a Latin version. Mr. John G. Robertson, one of the latest editors of "Der arme Heinrich," says: "Longfellow's sentimentality is a poor substitute for the simplicity and directn ess o he original."

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1900, and the Funeral March from the same opera was played in Berlin before the production of the opera at Elberfeld, which was on November 9, 1901.* The first performance at Munich, however, was of much more importance to his reputation.

In May, 1907, it was announced that Pfitzner had been invited to conduct several symphony concerts of the Kaim Orchestra in Munich, and that he would make that city his dwelling-place. He spoke as follows to a reporter of a Berlin newspaper: "I must say that I have longed for the hour of departure, for I have found out that this is not the place for me. After ten years of effort as composer, concert-giver, and conductor, I have fortunately got so far that I can make my living —provided I give music lessons, too! Of the public I cannot complain; it has always treated me enthusiastically, or at least amiably. The critics, however, have cut off my chances of prospering; they have damaged me to such an extent that I have been obliged to make a present to the publisher of one of my last pianoforte works, because I could not sell it. And now look at this other picture. In Vienna my opera, 'Die Rose vom Liebesgarten,' has just had its twentieth performance and in Munich its twelfth, always before crowded houses. Even my severest critical opponents there take off their hats respectfully to me. In Munich a special musical society is being founded in my behalf; six subscription concerts are to be given during the season under my direction. Vienna, too, has summoned me to conduct three concerts of the newly founded Orchestral Association. And in Berlin? My opera, 'Der arme Heinrich,' is put away at the Royal Opera House after three performances. My second opera, 'Die Rose vom Liebes-

* Elisabeth Suchaneck impersonated the heroine, Minneleide; Anton Bürger, Siegnot; Juan Luria, Sangesmeister; and Franz Heydrich, Der Moormann. (See *Die Musik*, vol. i. pp. 405–408, and R. Louis's pamphlet on the opera, Munich, 1904.) Certain pages in this opera that excited hot discussion in all performances were parodied by Otto Neitzel in his burlesque opera, "Walhall Not" (Bremen, 1905).

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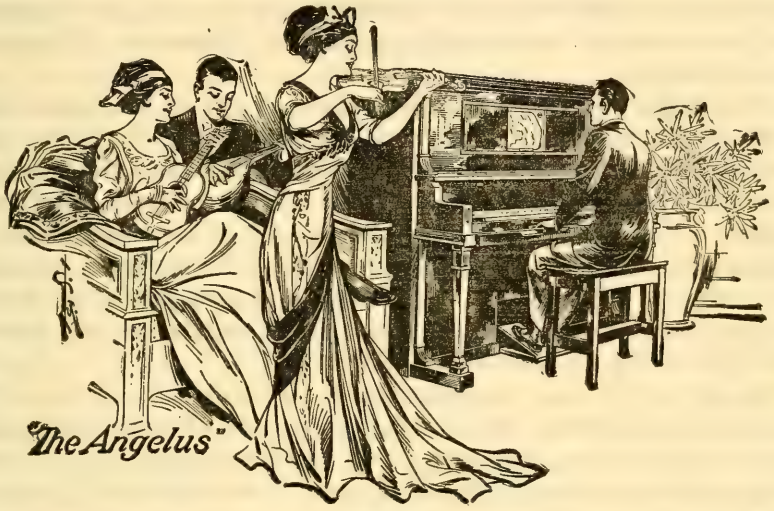
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garten,' is not even accepted for performance. . . . I am decried as being ultra-modern, as a cacophonist, when, in truth, I am an enemy of radical music and a melodist absolutely. In the concert hall I am, at best, treated as a talented beginner, though I am forty years old. That won't do any longer. I am going to a place where my work is appreciated." *

In October, 1907, it was announced that Pfitzner would be the director of the Conservatory in Strassburg, and would assume the office in 1908. He also became conductor-in-chief of the opera at Strassburg. He has conducted concerts in various cities. Thus in Vienna in October of 1907, with Oskar Nedbal and Bernhard Stavenhagen, he conducted the first concert of the recently established "Orchestra of Viennese Artist Musicians."

Other works by Pfitzner that have not been already mentioned are: music to Kleist's drama, "Kätchen von Heilbroon" (overture and three orchestral pieces), Op. 17,—the overture was played in Dresden in the fall of 1905 and also in other cities, as Vienna, Berlin, Frankfort, Breslau; "Columbus" (text by Schiller), for eight-voiced chorus *a cappella*, Op. 16; "Die Heinzelmännchen" (text by Kopisch), for deep bass voice and orchestra, Op. 14 (performed at a concert of the Music Society, Essen, in 1904); String Quartet in D major, Op. 13; pianoforte Quintet, Op. 23; Gesang der Barden.

The list of his songs includes Op. 2 (seven songs), Op. 3 and 4 (together, seven songs), Op. 5 (three songs), Op. 6 (six songs), Op. 7 (five songs), Op. 9 (five songs), Op. 10 (three songs), Op. 11 (five songs), Op. 15 (four songs), Op. 18 (Goethe's "An den Mond"), Op. 19 (two songs), Op. 21, Op. 22.

Pfitzner edited the edition of E. T. A. Hoffmann's opera, "Undine," published in 1906 by Peters. He is the author of "Zur Grundfrage der Operndichtung" (1908).

He is said to be now at work on an opera "Palestrina."

* This translation into English, probably made by Mr. Henry T. Finck, was published in the New York *Evening Post*.

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For the life, personality, and musical beliefs of Pfitzner see P. N. Cossmann's "Hans Pfitzner," a pamphlet of 83 pages (Munich, 1904); "Hans Pfitzner," by Rudolf Louis, in "Monographien Moderner Musiker," vol. ii. pp. 179–191 (Leipsic, 1907); "Pfitzneriana," by Dr. Edgar Istel, in *Neue Zeitschrift für Musik*, 1904, pp. 361, 362; and "Die Oper seit Richard Wagner," by Siegfried Floch (Cologne, 1905). See also "Pfitzner's Rose vom Liebesgarten: Ein Streitschrift" by Rudolf Louis (1904).

Cossmann says (p. 65): "Von Pfitzner's Persönlichkeit muss gesagt werden dass sie unmodern ist; denn er ist kein Schweinehund." The statement that Pfitzner is not a "Schweinehund," and therefore not a true modern musician, is probably a grateful one to his friends and reassuring to them that know him only by his music; but "Schweinehund" is a word for a Squire Western, for a theologian of Milton's time rather than for a calm, dispassionate discusser of æsthetics. Cossmann adds that Pfitzner is a man of singular purity of life and of the utmost rectitude in all his ways. He also adds that he is exceedingly humorous and witty in conversation. Men that know him personally tell me he is still an embittered person.

The Roman correspondent of *Musical America* wrote in his letter of March 1, 1912:—

"Hans Pfitzner has raised a storm here because he interrupted the performance of one of the numbers of a concert which he was conducting at the Augusteo recently. He did not like the way in which the instrumentalists did their work. Now all the critics admit that Pfitzner is a good musician, and knows his business well. They point out that he organized in Germany the wise and just reaction against the '*invadente malsana musica*,' the invading unwholesome music, of Richard

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Strauss. The storm caused by his action at the Augusteo is raised by the Roman Society of 'Professors' or Instrumentalists of Orchestra. Through Signor Fiorini, these 'Professors' protest in a letter to the papers against any attempt to belittle the instrumentalists of the Augusteo, who are all capable musicians. They also denounce the directors of the Augusteo for having accepted as conductor for two concerts in the same week a man completely ignorant of the Italian language and hence unable to communicate any inspiration to the musicians under his control, and who had selected for audition at the Augusteo the 'most modern and not easily digestible music' (*'musica nuovissima e di non agevole digestione'*). And this although with the music of Marschner and others, Pfitzner gave also selections from Haydn and Brahms."

***

The overture to "Das Christ-Elflein" was performed for the first times in Boston by the Boston Symphony Orchestra, November 15, 16, 1907. Dr. Muck conducted.

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The recitative and aria of Agathe (act ii., No. 8) are sung by her in a narrow antechamber with two side doors. In the centre is a curtained doorway, which leads to a balcony. Aennchen's spinning-wheel is on one side; on the other is a large table, upon which are a lighted lamp and a white dress trimmed with green. Agathe is now alone.

Wie nahte mir der Schlummer, bevor ich ihn geseh'n!
Ja Liebe pflegt mit Kummer stets Hand in Hand zu geh'n.
Ob Mond auf seinem Pfad wohl lacht?
Welch' schöne Nacht!

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Leise, leise, fromme Weise
Schwing' dich auf zum Sternen-kreise!
Lied erschalle! Feiernd walle
Mein Gebet zur Himmelshalle.

O wie hell die goldnen Sterne, mit wie reinem Glanz' sie glüh'n! Nur dort, in der Berge Ferne, scheint ein Wetter aufzuziehn. Dort am Wald auch schwebt ein Heer düst'rer Wolken dumpf und schwer.

Zu dir wende ich die Hände,
Herr ohn' Anfang und ohn' Ende!
Vor Gefahren uns zu wahren
Sende deine Engelschaaren!

Alles pflegt schon längst der Ruh';
Trauter Freund! was weilest du?
Ob mein Ohr auch eifrig lauscht,
Nur der Tannen Wipfel rauscht,
Nur das Birkenlaub im Hain
Flüstert durch die hehre Stille;
Nur die Nachtigall und Grille
Scheint der Nachtluft sich zu freu'n.

Doch wie! täuscht mich nicht mein Ohr? Dort klingt's wie Schritte, dort aus der Tannen Mitte kommt was hervor— Er ist's! Er ist's! die Flagge der liebe mag weh'n! Dein Mädchen wacht noch in der Nacht! Er scheint mich noch nicht zu seh'n— Gott! täuscht das Licht des Mond's mich nicht, so schmückt ein Blumenstrauss den Hut! Gewiss, er hat den besten Schuss gethan! Das kündet Glück für Morgen an! O süsse Hoffnung! Neubelebter Muth!

All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!
Konnt' ich das zu hoffen wagen?
Ja! es wandte sich das Glück
Zu dem theuren Freund zurück;
Will sich Morgen treu bewähren!

Ist's nicht Täuschung, ist's nicht Wahn?
Himmel, nimm des Dankes Zähren
Für dies Pfand der Hoffnung an!
All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!

---

* How tranquilly I slumber'd before on him I gaz'd! But evermore with sorrow love hand in hand must go. The moon reveals her silv'ry light. (*She draws the curtain from before the balcony; a bright starlight night is seen.*) O lovely night! (*She steps out upon the balcony and folds her hands in prayer.*)

* The translation into English is by Natalia Macfarren.

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Softly sighing, day is dying,
Soar my prayer heav'nward flying!
Starry splendor shining yonder,
Pour on us thy radiance tender!

(*Looking out.*) How the golden stars are burning thro' yon vault of ether blue; but, lo, gath'ring o'er the mountains is a cloud, foreboding storm, and along yon pinewood's side veils of darkness slowly glide.

Lord, watch o'er me, I implore thee;
Humbly bending, I adore thee;
Thou hast tried us, ne'er denied us,
Let thy holy angels guide us!
Earth has lull'd her care to rest;
Why delays my loit'ring love?
Fondly beats my anxious breast:
Where, my Rodolph,* dost thou rove?

Scarce the breeze among the boughs wakes a murmur thro' the silence; save the nightingale lamenting, not a sound disturbs the night. But hark! doth my ear deceive? I heard a footstep; there in the pinewood's shadow I see a form. 'Tis he, 'tis he! O love, I will give thee a sign. Thy maiden waits through storm and shine. (*She waves a white kerchief.*) He seems not to see me yet. Heav'n, can it be I see a-right? With flow'ry wreath his hat is bound! Success at last our hopes have crown'd. What bliss to-morrow's dawn will bring! Oh! joyful token, hope renews my soul!

How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.
Could I dare to hope such rapture?
Frowning Fate at last relents
And to crown our love consents.
Oh, what joy for us to-morrow!
Am I dreaming? Is this true?

Bounteous heav'n, my heart shall praise thee
For this hope of rosy hue.
How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.

The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, strings.

* Here the translator follows an old English version, in which Rodolph was substituted for Max.



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MASSENET'S "SOUVENIRS."

BY PHILIP HALE.

George Borrow in "Wild Wales" has little or nothing to say about gypsies, nor does he relate singular adventures of the kind that enliven "Lavengro" and "The Bible in Spain." It has been said that the reason for his reticence was that Mrs. Borrow accompanied him on this Welsh occasion.

Perhaps Massenet's "Souvenirs" may disappoint some because he does not have too much to say about the women that shone in his operas. Massenet dedicated his memoirs to his grandchildren.

The music of this composer is peculiarly feminine—melodically, sentimentally, sensuously feminine. One of his French biographers, a rhapsodist, characterized it as having a "*parfum yonique*." When Massenet would be dramatically vigorous, he is usually noisy, and his instrumentation, at other times delicate, exquisite, then reminds one of Saint-Saëns's dictum that women composers writing for orchestra are more violent than men, for they fear lest they be reproached for a lack of virility.

We all know that Massenet was under the spell of certain singers; that he was fascinated by women that sang in his operas, especially by Mme. Heilbronn and Miss Sibyl Sanderson. But in these memoirs he is as discreet as he is amiable. Blangini, the singer and composer, wrote his reminiscences with a sly wink. His pupils, aristocrats, countesses, duchesses, royalty itself, were dying for him, the magnetic, the irresistible one. Hector Berlioz a far greater than he, did not hesitate to acquaint the world with the peculiarities of his two wives. Massenet pays due tribute to the artistic worth of his singers; his voice rises as he

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praises Miss Sanderson; but there is not a line that others who knew and admired these stage women might not have written.

The composer Xavier Leroux admits in his perface to the "Souvenirs" that the reputation of Massenet as the "*musicien de la femme*" is justified. And, by the way, M. Leroux in this preface soars with his own singing clothes about him. Witness a flight:—

"The guardian of the fire is no more. In spite of the sinister hootings of nocturnal birds—envious composers—who beat their wings against the glass cage in which he maintained the central light, his work will continue to blaze eternally."

The Eve of Massenet is a Parisian cocotte. His Mary Magdalen is a "*grande amoureuse*" even after her conversion; a true sister of Thaïs. There is a group of noble dames, Eve, the Magdalen, Esclarmonde, Salome, the heroine of "Le Mage," Manon, Thaïs. Even the patient Griselda of Boccaccio and Chaucer in Massenet's opera listens to the tempter with a too willing ear.

The "Souvenirs" reveals first of all the amiability of Massenet, his wish to find good in everything, his kindness toward younger musicians, his courtesy, and also a harmless self-appreciation. There is nothing about his birthplace, a little village near St. Étienne, the town of mines and factories so picturesquely described by Jules Janin some eighty years ago. His mother was the best of mothers. "She gave me my moral education," and she insisted when he was ten years old that every night he should jot down the events of the day, and not be ashamed to note an unworthy speech or action. The father had been an army officer under Napoleon and a friend of Marshal Soult. The mother taught Jules—Massenet, for some strange reason, never wished to be called Jules, and said to some one: "If you must give me a name, call me Monsieur Massenet." The boy passed the examination at the

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Conservatory in 1851. His mother had been his only teacher. He was small for his age and of a delicate constitution.

Massenet has much to say about his teachers, but he does not tell how Bazin, a morose pedant, despairing of his progress in harmony, took him by the shoulders and pushed him out of the room, saying: "Get out. You'll never amount to anything." The story of his career as a composer may be found in any biographical dictionary. Let us rather look at the more personal and anecdotical pages.

As a boy, Massenet used to see much of the caricaturist Cham, a friend of the family, and, going to the apartment of Cham's mistress, he would play the piano to them. Some years afterward Cham married her and sent out no announcement of the wedding to his friends. When he was reproached for this, he answered: "But I did send out invitations: they were even anonymous."

He saw Berlioz conducting his "Enfance du Christ"; he gave piano lessons at a third-rate school; he knew poverty; he became a kettledrum player at the Théâtre Lyrique and played the pulsatile instruments at the balls of the Opéra. Soon he was gaining $16 a month. Gradually he received a higher price for his piano lessons. He lived in a house inhabited largely by clowns and other people of the Cirque Napoléon. He heard music by Berlioz and Wagner, his gods, at the Pasdeloup concerts; he was the kettledrummer when Gounod conducted the rehearsals of his "Faust"; he saw Reyer when his "Statue" was performed, smoking innumerable cigars behind the scenes, and later Reyer told him that in Liszt's room at Rome there were religious pictures and images on the walls, so that Reyer apologized for smoking, fearing lest it might inconvenience these "august personages."

"No," answered Liszt, "it is always an incense."

There were the singers at the Théâtre-Italien, Penco, Frezzolini, Mario, Graziani, Delle Sedie, Zucchini; but Massenet does not describe them: there is only vague praise. As he was going to Rome, having taken the Grand Prize, Auber said to Berlioz: "That youngster will do well, when he has less experience."

The chapters about his life in Rome are fresh and entertaining. The author lived it over again when he wrote them. There is a touch of malice, as the word is used by the French. He tells of a young painter starting for Rome, and his teacher, Couder, the favorite artist of Louis Philippe, saying to him with unction:—

"And, above all, don't forget my style." It was of Couder that Louis Philippe said: "He pleases me. He draws correctly; has satisfactory color, and his prices are not dear." Massenet tells of the practical jokes played on the new-comers at the Villa Medicis; of the impression made on him by the city, the surrounding country, and his companions. Already he dreamed of his "Marie Magdeleine,"

and in the forest of Subiaco noted a melody played by a shepherd on the zampogna,—a melody that begins the oratorio as we now know it. He became acquainted with Liszt, and the girl who became his wife was then Liszt's pupil.

"This exquisite young girl two years later became my beloved wife, a companion always devoted, sometimes anxious, the witness of my failures and my spells of energy, my joys and my sorrows. With her I have climbed these many steps of life, which, though they are not so steep as those that lead to Ara Coeli, that altar of the skies which recalls at Rome the celestial dwellings always pure and cloudless, have led me in a path sometimes difficult and where the roses are plucked in the midst of thorns." One can easily imagine the melody which Massenet might have set to these words.

Pleasant also is the description of his travels in Italy. When he returned to Paris, his "Poème d'Avril" was refused by leading publishers, until Georges Hartmann, beginning as a publisher of music, accepted the manuscript—and did not pay the composer a sou.

Marie Roze was to have been the heroine of Massenet's first opera, "La Grand' Tante," but she was replaced by Marie Heilbronn, to whom seventeen years later he gave the part of Manon. How little he says about this once famous singer and actress!

It was in 1881 that Massenet was asked to set music to "Phœbe," a libretto by Meilhac. The musician found no inspiration in it. He called on the author, who was in his richly furnished library.

"Is it completed?" asked Meilhac.

"Yes; let us never speak of it again." And as Massenet, perplexed, nervous, looked about him, he saw the title of a book and exclaimed,—

"Manon."

"It's 'Manon Lescaut' you wish then?"

"No, Manon, just Manon."

The next day breakfasting, with Meilhac, the composer found under his napkin the first two acts of "Manon." The two worked amicably

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together. They agreed on the scene in St. Sulpice, and for a contrast Massenet insisted on the "Act of Transylvanie." Philippe Gille assisted them. This was in 1881, In 1883 Mme. Miolan-Carvalho heard the reading of the music. "Why am I not twenty years younger!" Massenet consoled her by dedicating "Manon" to her; but who was to take the part of the heroine? At first they decided on Mme. Vaillant-Couturier, and she began to work, but she was then singing in an operetta by Lecocq. "She interested me greatly, and, as I thought, bore an astonishing resemblance to a young florist of the Boulevard des Capucines. Without ever having spoken (*proh pudor!*) to this delicious young girl, I was obsessed by the vision, and the thought of her was ever with me. This was, indeed, the Manon whom I had seen, whom I saw always before me as I worked." The manager of the Nouveautés would not let Mme. Vaillant-Couturier, then Mlle. Vaillant, go, and while they were talking Massenet observed that Brasseur had his eyes on a pretty gray hat bedecked with roses, which was going up and down the foyer. This hat moved toward Massenet.

"A débutant, then, no longer recognizes a débutante?"

"'Heilbronn!' I exclaimed."

"Herself."

She reminded him of his first opera and the part she took in it. At the time she was not singing. "No, I am rich, and yet, shall I confess it, I wish to go back to the stage; I am haunted by the theatre. If I could only find a good rôle." Massenet told her of his "Manon," and that night, or, rather, morning, for it was then nearly midnight, played the music in her apartment on the Champs-Élysées. It was 4.30 when he was through. She had been moved to tears and from time to time she would exclaim: "It's my life; that is my life!" . . . "The following year, after more than eighty consecutive performances, I

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learned the death of Marie Heilbronn. Ah, who will tell artists how faithful we are to their memory, how attached we are to them; the great grief which the day of the eternal separation brings to us? I should prefer to stop performances rather than to have the part sung by another."

Truly praiseworthy devotion! But let us listen to M. Massenet. "Some time afterward the Opéra-Comique disappeared in flames, and 'Manon' was not performed for ten years. It was the dear and unique Sibyl Sanderson that revived the work at the Opéra-Comique. She played at the two hundredth. A glory was reserved for me at the five hundredth, when the part of Manon was taken by Mme. Marguerite Carré. Some months ago this captivating and exquisite artist was applauded the night of the seven hundred and fortieth performance. Let me be permitted to salute in passing the fine artists who have also taken the part: Mlles. Mary Garden, Géraldine Farar (*sic*), Lina Cavalieri, Mme. Bréjean-Silver, Mlles. Courtenay, Geneviève Vix, Mmes. Edvina and Nicot-Vauchelet—and how many other dear artists besides! They will pardon me if their names do not come at this moment to my grateful pen."

Sibyl Sanderson has a chapter to herself, "Une Étoile."

In 1887 Carvalho had refused to produce Massenet's "Werther" at the Opéra-Comique. In May this opera-house was burned, and, as we all know, the opera was first produced in Vienna. Not till 1892 did Carvalho ask for "Werther." The week of acceptance Massenet and his wife were dining with Edmond de Goncourt and Charpentier at the Daudets'. After the dinner a young girl sang to them. Her name was Marie Delna, and Massenet, transported, cried out as he took her hands: "Be Charlotte! Our Charlotte!" In the mean time Sibyl Sanderson had reigned.

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Discouraged because Carvalho did not find in "Werther" another "Manon," the composer went to dine with an American family. He had refused, but at last was persuaded. "It seemed to me that my afflicted heart might find there balm for its despair. Does one ever know?" He sat at table by a woman who was a composer of talent. A French diplomat sat on her other side, a man of extravagant compliments. There was a babel of American, English, German, and French. Massenet remembers this passage at arms.

The diplomat: "You are then always the child of the muses, a new Orphea?"

The woman: "Is not music the consolation of distressed souls?"

The diplomat (in an insinuating manner): "Do you not find love stronger than sounds in effacing the troubles of the heart?"

The woman: "Yesterday I felt myself consoled: I wrote music to the 'Vase brisé.'"

The diplomat (poetically): "A nocturne without doubt."

The dinner was at an end. There was to be music, and Massenet was about to leave, when two women in black, one young, the other older, were introduced. "The younger was extraordinarily pretty. The other was her mother, a beauty also, of that wholly American type of beauty, such as the starry republic often sends to us. 'Dear master,' said the young woman with a slight accent, 'I was asked to come into this friendly house to-night, that I might have the honor of seeing you and letting you hear my voice. I have lost my father, a supreme judge in America. He left my sisters, myself, and my mother a large fortune, but I wish to go to the opera-house.' (She thus expressed herself) 'If I succeed there and I am blamed for my wish, I shall reply that success excuses everything!' Without further remarks, I yielded to her wish and sat before the piano. 'You will excuse me,' she added, 'if I do not



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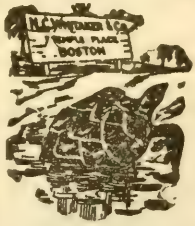
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sing your music. It would be bold to do this before you, and I shall not be so bold.' Hardly had she said these words, when her voice sounded in a magical and fascinating manner in the aria of the Queen of Night from 'The Magic Flute.' What a miraculous voice! It went from G below the staff to G an octave above the staff, three octaves in full voice and also in pianissimo. I was thunderstruck, o'ermastered. When such voices are found, it is fortunate that there are theatres for them: they belong to the world. I should also say that I had recognized not only the unique character of this organ, but also an intelligence, a flame, a personality which were luminously disclosed in her admirable eyes. These qualities are of the first importance in the opera-house."

(To be continued.)

Variations on a Theme by Josef Haydn, in B-flat major, Op. 56a. Johannes Brahms

(Josef Haydn, born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms, born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms in 1873 sought vainly a quiet country place for the summer. He lodged for two days in Gratwein, Styria, and was driven away by the attentions of some "æsthetic ladies." He then went to Tutzing, on Lake Starnberg, and rented an attic room in the Seerose. The night he arrived he received a formal invitation to join a band of young authors, painters, and musicians, who met in the inn. He left the Seerose early in the morning, and the fragments of the invitation were found on the floor of his room. He then went to Hermann Levi's house in Munich, and stayed there during the early part of the summer. In August he attended the Schumann Festival at Bonn, and it was at Bonn that he played with Clara Schumann to a few friends the Variations on a theme by Haydn in the version (Op. 56b) for two pianofortes.



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The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose in half a night.

The first performance of the Variations was at a Philharmonic concert in Vienna on November 2, 1873. Otto Dessoff was the conductor. The Variations were applauded warmly by the large audience and by the professional critics.

The Variations were performed in Munich on December 10, 1873, when Levi conducted, and early in February, 1874, they were played at Breslau (twice), Aix-la-Chapelle, and Münster. Played again in Munich, March 14, 1874, when the composer conducted the work and played the pianoforte part of his Concerto in D minor, the music met with little favor. In spite of Levi's endeavors, the public of Munich cared not for Brahms. The first performance of the Variations in London was at a Philharmonic concert, May 24, 1875, when W. G. Cusins was the conductor. Early in 1876 Brahms visited Holland and conducted the Variations at Utrecht (January 22).

The first performance in Boston was at one of Theodore Thomas's concerts, January 31, 1874. The Variations have been played here at concerts of the Boston Symphony Orchestra, December 6, 1884, March 19, 1887, October 19, 1889, December 9, 1893, October 31, 1896, Octo-

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The work is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, kettledrums, triangle, strings.

The theme is taken from an unpublished collection of divertimenti for wind instruments by Haydn, and in the original score it is entitled "Chorale * St. Antoni." The divertimento in which this theme occurs is in B-flat major, and it was composed for two oboes, two horns, three bassoons, and a serpent. Brahms, looking over Haydn's manuscripts collected by C. F. Pohl for the biography which the latter left unfinished, was struck by an Andante from a Symphony in B-flat major for oboes and strings and by this "Chorale," and he copied the two pieces.

This divertimento was composed by Haydn probably about 1782–84 and for open-air performance. It was performed at a concert in London in March, 1908, and, as then played, it consisted of an Introduction of a lively nature, the "Chorale Sancti Antonii," a Minuetto and a Rondo. The music critic of the *Referee* then said: "There seems to be some doubt as to whether Haydn composed the Chorale and why the folk-song-like tune is so named, is lost in the mysteries of the past. The two concluding numbers are not distinctive except by the curious and buzzing-like character of the tone-color produced by the unusual combination of instruments." At this performance, the first in England, led by Sir Henry J. Wood, a double-bassoon was substituted for the serpent.

The theme is announced by Brahms in plain harmony by wind instruments over a bass for violoncellos, double-basses, and double-

* It is possible that this neuter form "Chorale" for (*cantus*) the masculine "Choralis" is a corrupted reading. It may be referred back to "canticum" or "libellum chorale"; or, better yet, to the Middle Age "Choraula" or "Corola" (old French "Corole"), which was applied to the performance on strings of the singer of dance tunes, then to the song that was sung, and finally to the song-book itself. See L. Dieffenbach's supplement to Du Cange's "Glossarium." In English the form "chorale" appears. Dr. Murray says of this form: "Apparently the 'e' has been added to indicate stress on the second syllable (cf. *locale*, *morale*); it is often mistaken to mean a separate syallable."

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bassoon. Mr. Apthorp wrote concerning the Variations: "In these variations Brahms has followed his great predecessors—and notably Beethoven—in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of executive technique on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side issue; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical *jeu d'esprit*, if an entirely serious one." And again: "The variations do not adhere closely to the form of the theme: as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained in the theme, the connection between them and the theme itself being often more ideal than real."

It was Hans von Bülow who said of Beethoven taking themes for variations from forgotten ballets or operas, of Schumann accepting a theme from Clara Wieck, and of Brahms choosing a theme by Paganini: "The theme in these instances is of little more importance than that of the title-page of a book in relationship with the text."

Variation I. Poco più andante. The violins enter, and their figure is accompanied by one in triplet in the violas and 'cellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, più vivace. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, con moto, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments

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The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the 'cellos accompany in scale passages. The parts change place in the repetition.

V. This variation is a vivace in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. Vivace, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. Grazioso, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, presto non troppo, 3-4. The strings are muted. The mood is pianissimo throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious modification of the original theme, which is used at first as a ground bass,—"a bass passage constantly repeated and accompanied each successive time with a varied melody and harmony." This obstinate phrase is afterward used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

* *

Mr. Max Kalbeck, in his Life of Brahms ("Johannes Brahms," Berlin, 1909, Vol. II., Part II., pp. 465–474), has much to say about these variations. He discusses the question whether Brahms was moved to write them by the remembrance of Anselm Feuerbach's picture, "The Temptation of Saint Anthony"; he alludes to the other Anthony, the Saint of Padua; and he tries to find in each variation something illustrative of Anthony's temptations in the Egyptian desert. Mr. Kalbeck even goes so far as to see in the publication of Flaubert's "La Tentation de Saint Antoine" and that of the variations in the same year an instance of "telepathic communication between two productive intellects." But Flaubert had meditated and also written an earlier version of his extraordinary book years before.

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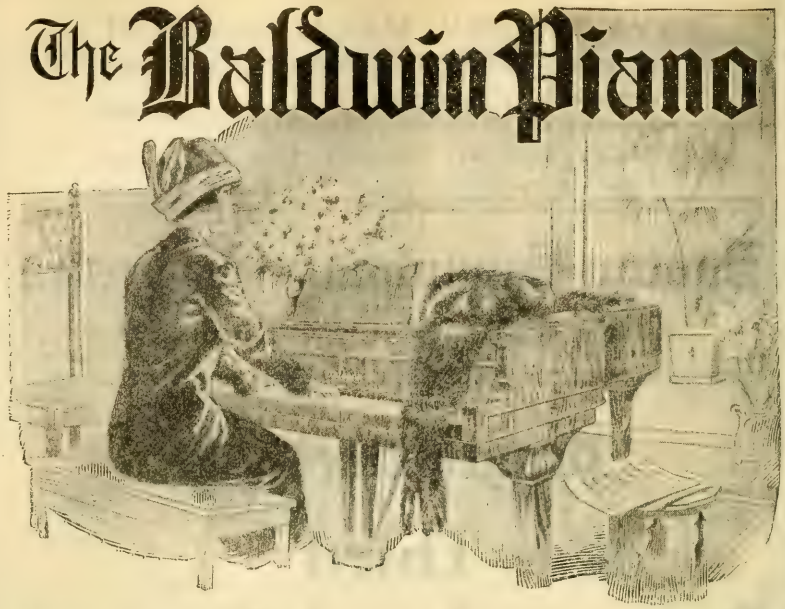
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II. Sehr ruhig und getragen.
III. Presto; Ruhig.
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HERMANN BISCHOFF

(Born at Duisburg on the Rhine, January 7, 1868; now living at Munich.)

Mr. Bischoff's name does not appear in the latest German encyclopædias of music. The composer was invited late in 1907 to send a sketch of his life for publication in the programme book of January 4, 1908. Nothing has been heard from him.

Yet it may here be stated that in 1887 he was a student at the Leipsic Conservatory of Music, where he took lessons of Jadassohn in composition. At a Gewandhaus concert, as the story goes, he heard Richard Strauss's Symphony in F minor, and was so impressed by it that he sought the composer out, and, while he did not actually take lessons in theory and composition of him, he was associated intimately with him for three years in the study of scores and in the discussion of music.

Among Bischoff's chief works are: "Gewittersegen," for tenor voice, organ, and orchestra, Op. 9, a composition to which a prize of three hundred marks was awarded by the Allgemeiner Deutscher Musikverein. It was performed at a concert of the thirty-fifth convention of this

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society, at Dortmund, in May, 1899. The singer was Forchhammer. The text of this piece, which has the sub-title, "Psalm zwischen Wolken," is by Richard Dehmel.

"Pan," an idyl for orchestra, Op. 14, played by the Kaim Orchestra, led by Sigismund von Hausegger, and performed at a concert of the thirty-eighth convention of the Allgemeiner Deutscher Musikverein at Krefeld, in June, 1902. This idyl is a musical illustration of Turgeneff's prose poem, "Les Nymphes," the thirteenth of "Petits Poèmes en Prose" in the edition entitled "Souvenirs d'Enfance" and published by Hetzel & Company in Paris.

"Hyacintenträume," performed at one of Nodnagel's "Novelty" concerts at Berlin in 1898.

"Tanzlegendchen" (Munich, season 1908–09).

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"Der Weiher," five poems by Annette von Droste-Hülshoff for high voice and pianoforte, Op. 11.

Five songs for low voice and pianoforte, text by Richard Dehmel, Op. 12.

"25 neue Weisen zu alten Liedern," Op. 15, for voice and pianoforte; "Orchesterlieder," among them "Bewegter See" (1903).

A Symphony No. 2 which is said to be less striking than the first.

***

The Symphony in E major was produced at a concert of the forty-second convention of the Allgemeiner Deutscher Musikverein, at Essen, May 24, 1906. The first performance in the United States was at a concert of the Boston Symphony Orchestra in Boston, January 4, 1908, Dr. Muck conductor. The symphony was played again that season in Boston (February 29, 1908). The Theodore Thomas Orchestra performed it in Chicago, November 26, 27, 1909.

The symphony is dedicated to Dr. Richard Strauss, "in grateful veneration," and scored for three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, two bassoons, double-bassoon, six horns, three trumpets, three trombones, bass tube, kettle-drums, bass drum, cymbals, triangle, harp, strings.

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There is no argument, no explanatory programme, published in the score. For the performance at Essen the composer wrote a statement about his intentions and also provided an analysis.

"For some years many composers," Bischoff says, "have attached importance to explicit explanations in programme books. My piece has nothing to do with 'programme music.' I believe, however, that there is no music, as there has been no music, which is not programme music in one way or another; inasmuch as there is no musical expression which does not find an analogy either in the world of facts and events, or in that of poetic sentiments and sensations. Not to be out of fashion, I therefore insist that my symphony presents throughout programme music. It naturally lays claim to be shaped solely in accordance with musical principles.

"In my mind is the story of a young man who, living a wild and debauched life, becomes acquainted with pure happiness when he is no longer worthy of it and therefore cannot possess it.

"He seeks in vain to find peace in resignation (second movement). The ghosts of his misspent youth appear again, as Furies following him, pursuing him (third movement). Again appears that noble and beautiful womanly apparition (intermediate passage),* and the voices of darkness, hushed, are quiet. Love of the pure woman delivers us from the filth of life. As one sees, this is an old problem that has often been treated, that has often been solved in many ways. Now if any one hearing the first movement (this is the only one that has

* See remark near the end of the short analysis of the symphony.—P. H.

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a special programme) should see a vision of dissolute nights, of orgiastic masked-balls; if he believes that he hears passionate love murmuring in gardens flooded with moonlight and vocal with the songs of birds, he will then be conscious of what was in the mind of the composer.

"And also if the hearer has only the idea of my work, as the cloudy and foaming must clears into still and noble wine, I may then believe that I have succeeded in working the poetical idea into that which is clearly defined and plastic."

***

I. Sehr schnell und feurig (very fast and in a fiery manner), E major, 6-8. The first chief theme is announced immediately fortissimo. A rapid figure, 12-16, is added. A third theme has sustained melody. After a development of this material the thematic group is dismissed with a fanfare for brass. The second chief motive, Noch etwas breiter (still somewhat broader) and feroce, B major, 9-8, is announced by oboe and violins. The theme of the coda, E major, 2-4, is derived from one of Bischoff's songs, a drinking-song. There is an episode, which takes the place of the conventional working-out section in the old symphonic form. This episode contains a melodious theme which really belongs to the fourth movement, where it plays a part of marked importance.

II. Sehr ruhig und getragen (very quietly and in a sustained manner), C major, 4-4. This movement is a free elaboration of two themes, the first announced by the strings at the beginning, the second by the wood-wind. Sections of the first theme have later in this movement an independent value, especially a quotation from one of Bischoff's songs, "Letzte Bitte."

III. Presto, E minor, 3-4. The scherzo is built on three chief

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themes. The first is announced by violas and bassoons; the second by flute and bassoon; the third is a running chromatic figure. The theme of the trio, ruhig (quiet), B major, is a long melody, sung at first by oboe and violins.

("The intermediary passage between the scherzo and the last movement is constructed from the theme which, already appearing in the first movement, becomes the second chief theme of the finale, and also from the initial theme of the first movement.")

Bischoff in his analysis mentions this intermediary passage between the scherzo and the last movement. This analysis was written by the composer for the first performance at Essen. There is no "intermediary passage" in the published score (1906). The analysis was of course written before the performance. I have been unable to learn whether this intermediary passage was cut out at Essen in order to shorten the performance, or was afterward omitted when the manuscript was sent to the publisher. The work was first played from manuscript, and Bischoff, according to a statement in *Die Musik* for December, 1907, revised it thoroughly.

IV. Allegro moderato, E major, 4-4. After the chief theme (wood-wind and trumpet), which has in itself no definite tonality, follows immediately the "Coda—thought," with a bass that is of marked importance in the development. The second chief motive, the one that appeared in the first movement (and in the intermediary passage of the original version), is now in A major (violins and wood-wind). There is another theme, a subsidiary of distinction.

"A Siegfried Idyl" . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

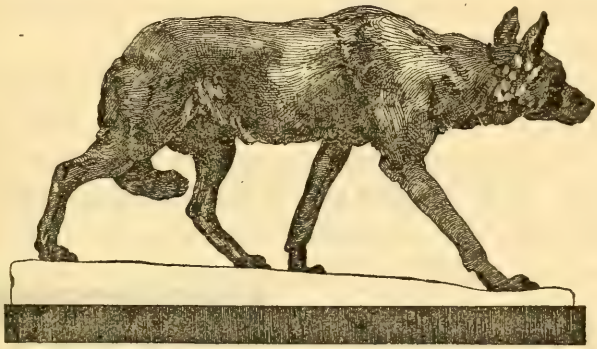
Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My

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house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied all disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii. p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was composed in November, 1870, at Triebschen, near Lucerne. According to Hans Richter's story, he received the manuscript score on December 4, 1870. Wagner gave a remarkably fine copy to his wife. Richter wrote out immediately the parts, and then went to

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Zürich, where, with the help of Oskar Kahl, concert-master of the City Orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich. The Wesendoncks were present. "The musicians were excellent," says Richter, "and the music sounded magnificently." The musicians arrived at Lucerne December 24. Wagner conducted the rehearsal that afternoon in the hall of the Hôtel du Lac. Christmas in 1870 fell on a Sunday, and early in the morning the musicians arrived at Wagner's villa in Triebschen. In order that the performance might be a complete surprise to Cosima, the desks were put quietly in position on the stairs, and the tuning was in the large kitchen. The little orchestra took its place on the stairs, Wagner, who conducted, at the top, then the violins, violas, wood-wind instruments, horns, and at the bottom the violoncello and double-bass. The conductor could not see the 'cello and bass, but the performance was faultless. The orchestra was thus composed: two first violins, two second violins, two violas (one played by Hans Richter, who also played the trumpet), one violoncello, one double-bass, one flute, one oboe, two clarinets, one bassoon, two horns. Richter says he borrowed a trumpet for the

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few measures given it from a bandsman. In order not to excite the suspicion of Cosima, he went daily to practise the trumpet in the barracks, which were then empty. "These daily excursions and several trips to Zürich awakened the attention of Mme. Wagner, who thought I was not so industrious as formerly. The highly successful performance of the Idyl put an end to this misunderstanding."

The performance began punctually at 7.30 A.M. The children called the Idyl "the stairs music." The Idyl was repeated several times in the course of the day, and in the afternoon the musicians played Beethoven's Sextet without the Variations.

The Idyl was performed at Mannheim, December 20, 1871, in private under the direction of Wagner. It was performed March 10, 1877, in the Ducal Palace at Meiningen by the Ducal Court Orchestra, and Wagner conducted. The score and parts were published in February, 1878.

Siegfried was born while the composition of the music-drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music-drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

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And Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu trautem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Mr. Louis C. Elson has Englished this poem freely in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame.
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

For him and thee in tones I now am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free?

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And in the cadence I have held, united,
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title, "Triebschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly, E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süss sehnender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music-drama. The wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a più forte.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the

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same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—"O Siegfried, Herrlicher! Hort der Welt!" (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest-bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

The first performance after publication was at a Bilse concert in Berlin toward the end of February, 1878. According to Dr. Reimann the music-drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry

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Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

A programme of the Idyl written by Albert Heintz was published in the *Musikalisches Wochenblatt* of June 18, 1880.

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Massenet, running to tell Hartmann about this wonderful voice, found the publisher preoccupied. He asked Massenet if he would write the music for an opera to be performed in the year of the exposition,—1889. "I took the manuscript and had scarcely run over a scene or two when I cried in a burst of absolute conviction: 'I have a singer for this part. I heard her yesterday. She is Mlle. Sibyl Sanderson. She will create Esclarmonde, the heroine of this new opera which you offer to me.'" The new manager of the Opéra-Comique engaged Miss Sanderson at Massenet's request, and agreed without discussion to the price proposed by them for her appearances. After one hundred and one performances she went to Brussels to create the part there.

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While Massenet worked on "Esclarmonde" during the summers of 1887 and 1888 at the Grand Hôtel, Vevey, Miss Sanderson, her mother, and her sisters were also stopping there, and every evening from five to seven she sang the pages that he had composed during the day.

"Thaïs" was written for the Opéra-Comique because Miss Sanderson was then a member of the company, but she, thoughtless girl, signed with Gailhard for the Opéra without taking the trouble to inform Carvalho beforehand. Gailhard told Massenet that he proposed to produce "Thaïs" with Miss Sanderson at the Opéra. "You have the artist: the work will follow her," said Massenet. "I could say



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nothing else. I remember, however, the excited reproaches of Carvalho. He almost accused me of ingratitude, and God knows whether I deserved it!" The day after the first performance the managers were gloomy. "Bad press. Immoral subject. It's done for." "But for seventeen years," writes Massenet, "the opera has not left the bill-boards; it has been played in the provinces, in foreign lands; and at the Opéra itself 'Thaïs' long ago passed the one hundredth performance. . . . Could I suspect that I should see this same piano score of 'Thaïs,' dating from 1894, in the drawing-room of Sibyl Sanderson's mother, on the rack of the same piano that served our studies, and long after the beautiful singer was no more?"

There is a note about the funeral, which Mr. Arnold Bennett informs us inspired him to write the last pages of "The Book of Carlotta."

The funeral attracted many, and "a veil of sadness seemed to shroud the crowd." "Albert Carré and I followed the coffin. We walked the first behind that which remained, poor, dear remains of beauty, grace, kindness, talent, with all its seductions, and as we marked the general emotion Albert Carré, interpreting the mental attitude of the crowd toward the beautiful departed, uttered these words, eloquent in their brevity, words that will live: 'She was loved.' What homage more simple, touching, and just to the memory of her who is no more?"

There is always an appreciative word for any woman that sang in any one of his operas. "The voice, the beauty, the talent, of this artist by birth," is said of Lina Pacary. At the Villa d' Este, a guest of the Ricordis, he saw "an adorable young girl, a rose just blooming. This exquisite voice, already prodigiously supple, was that of the future artist who afterward made herself forever memorable in her creation of 'Lakmé' by my glorious and regretted Leo Delibes. I have named Marie Van Zandt." Aino Ackté, in "La Vierge," was truly "sublime."

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The "talent, reputation, and beauty" of Marthe Duvivier marked her for the rôle of Salome at Brussels. There is "the sublime" Mme. Fides Dévries. There is the "beautiful and individual" talent of Marie de l'Isle. Lina Cavalieri created the part of Thaïs in Milan. "Her beauty, her admirably plastic art, her warm and colored voice, her passionate outbursts, captured the public, which extolled her to the skies." There is the "charming artist," Julia Guiraudon, now the wife of Henri Cain, the journalist and librettist, who for a time was betrothed to Emma Calvé. Mlle. Guiraudon was Massenet's first Cinderella. As for Mme. Georgette Leblanc, she is "très personnelle," and nothing could be fairer than this tribute. Lucienne Bréval's creation of Grisélidis was "superb," and Massenet remarks concerning this opera: "I was very fond of this piece. Everything in it pleased me."

He writes elsewhere, however, that in his long career four operas gave him a joy which he would characterize gladly as "exquisite," while he was at work,—"Marie Magdeleine," "Werther," "Sapho" and "Thérèse."

Mlle. Chasle, who danced the leading part in his ballet "Cigale," is "ravishing and talented." Lucy Arbell, the Belle Dulcinée of his "Don Quichotte," is "glittering and extraordinary" and he quotes with gusto a newspaper notice of her performance of the blind Posthumia in his "Roma," in which the inspired critic described her as a "great lyric tragedian, the face artificially old, but purely beautiful by reason of the classic lines," and praised her "impressive acting and the grave and velvet tones of her voice."

Thus Massenet dipped his pen in honey. No wonder that he shone as president of the Institute and the Academy of Fine Arts. At the public meeting of the Five Academies on October 25, 1910, it was his duty to eulogize the dead of the past year. He then spoke of Alexander Agassiz as "dying on the vessel that bore him back to America, having left one of your meetings. A great zoölogist, he was the chief representative of marine biology in the United States."

His tribute to William James was more elaborate: "Musicians have always been drawn toward that concert of the stars of which the divine Plato speaks, and they would in their turn fain hear something of it. I myself have established on the height of my dear retreat at Égreville a sort of observatory, not, I hasten to say, with the fallacious hope of searching into the celestial music, but to choose there with greater care by the aid of a telescope the planet on which I should like to pass my second existence. For there is no doubt concerning another life, since the American philosopher, William James, the associate member recently lost by the Academy of Moral and Political Sciences, the author of 'L'Immortalité Humaine' and 'L'Univers Pluralistique,' gives us hope of this future. He is regarded as the most illustrious thinker that

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And so there is a kind word or affectionate pat on the shoulders for all the composers, publishers, conductors, male singers. When Massenet was in Milan, he heard Caruso at the beginning of his career. "This tenor, now famous, was very modest then, and when I saw him a year afterwards, wrapped in a heavy fur coat, it was apparent that his salary had mounted crescendo. To be sure I did not, seeing him, envy him his brilliant fortune, or his indisputable talent, but I regretted my inability, above all during that winter, to don his warm and sumptuous overcoat." It was at Milan that Massenet played his little joke on Sonzogno, at whose house he dined. Sonzogno, the publisher, was then at sword's-points with Ricordi, and Mascagni put an Orsini bomb made out of cardboard under Sonzogno's napkin with Ricordi's card before the dinner was announced. This made the guests laugh.

He called with Émile Bergerat on Théophile Gautier, and experienced an inexpressible emotion as he approached the great poet. "He was not in the aurora of life, but what youthfulness, what vivacity of thought, what richness in the imagery with which his slightest words were adorned!" This "illustrious Benvenuto of style" suggested two subjects for a ballet: "The Ratcatcher" and "The Earl-King's Daughter." The remembrance of Schubert frightened Massenet from attempting the latter, and nothing came of the former.

Before Massenet began work on "Werther," a libretto based on

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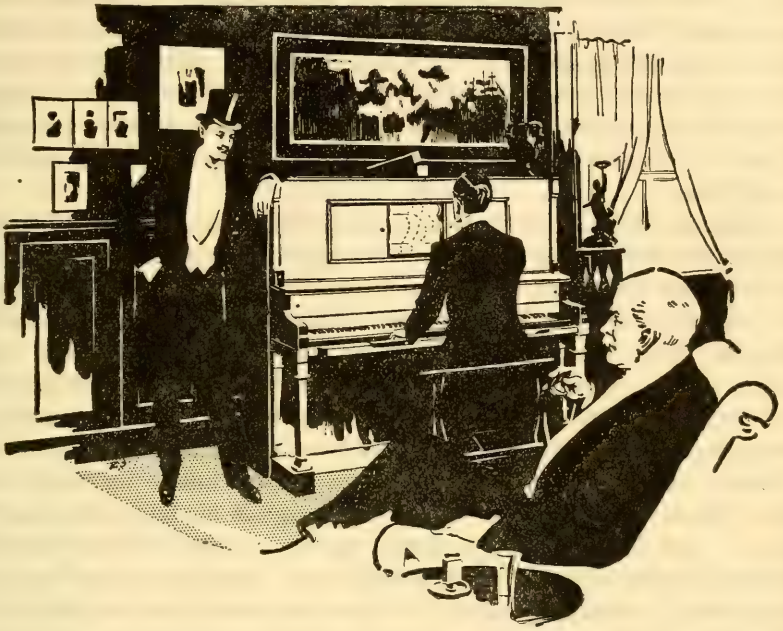
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Murger's "Vie de Bohème" was proposed to him. He had known and admired Murger, and he saw him at the Dubois Hospital shortly before his death. "I was by his bed when M. Schaune (the Schaunard of 'La Vie de Bohème') was ushered in. He, seeing Murger eating some magnificent grapes for which he had spent his last louis, said to him with a smile: 'How stupid of you to drink your wine in pills!'" Massenet had also known Musette. "It seemed to me that no one was better fitted than I to be the composer of 'La Vie de Bohème.' But all these heroes were my friends. I was in the habit of seeing them daily, and I understand now why Hartmann thought that the moment had not yet come to write this opera so Parisian, to sing this romance that had been intensely lived."

Massenet, friend of Corot, Gérôme, and Harpignies, also knew Leconte de Lisle, for whose tragedy, "Les Erinnyes," he wrote incidental music, of which the Élégie, as a song, or in its original form as a violoncello solo, is characteristically Massenet. Leconte de Lisle's "Olympian attitude" impressed him. "What an admirable physiognomy with that eyeglass, which was as though encrusted, and through which the eyes blazed with flashing brilliancy!" That he was not fond of music is a mere legend, one wrongly told also of Gautier and Alphonse Daudet.

Bizet, Saint-Saëns, Gounod, Delibes, Reyer, Lalo,—for them and others Massenet cannot find adjectives enough in his huge dictionary of praise. And there is mention of the "sublime works" of César Franck. Even Reynaldo Hahn's "Île du Rêve" is an "exquisite score" and the composer a "veritable master." "How this music has the gift of enveloping you with its warm caresses!" Hahn, by the way, was a pupil of Massenet.

Gounod could be hysterical in turn. He wrote to Massenet after a performance of "Eve" in 1875: "The triumph of an elect should be a festival for the church. You are of the elect, my dear friend; Heaven has marked you with the sign of its children. . . . Prepare yourself for the

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rôle of martyr; it is the rôle of all that comes from on high and vexes that which comes from below. Remember that when God said: 'This one is a chosen vessel,' he added: And I will show him how it will be necessary for him to suffer for my name. Spread your wings boldly, my dear friend, and trust yourself fearlessly to the regions on high where the bullet of earth cannot reach the bird of heaven."

There is a story of a tenor, Fanselli,* who took part in the Italian performance of "Le Roi de Lahore." He had a "superb" voice, but his habitual gesture was the putting of his hands, wide open and with fingers spread, before him. For this reason he was nicknamed "*Cinque e cinque fanno dieci*" ("Five and five make ten").

At Brussels where "Hérodiade" was first performed there was a queer incident. The librettist Blau had dined the night before his death with one of the managers of the Monnaie. On his way to the house he had looked attentively at coffins displayed in the shop of an undertaker. "As we came to say the final farewell and the body of Blau had been placed in a receiving tomb by the side of a coffin covered with white roses and holding the corpse of a young girl, one of the bearers remarked that if Blau had been consulted he would not have preferred a better neighbor, while the superintendent of funerals made this reflection: 'We have done things well. M. Blau had noticed a superb coffin, and we have let him have it at a very low price.' Ah! that sad winter's day!"

Massenet remembered how shabbily his operas were mounted in the earlier years. In the provinces they used old scenery, and he was often obliged to hear the stage manager say: "For the first act we have found an old back scene of 'La Favorite'; for the second, two scenes of 'Rigoletto,'" etc. "There was an obliging director who, knowing

*Should not this name be Fancelli?—P.H.

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that on the eve of a first performance I needed a tenor, offered me one, but warned me: 'This artist knows the rôle, but I ought to tell you that he has always come to grief in the third act.'" There is also a story of a bass who used to say to him: "My voice descends in such a manner that the tone cannot be found on the piano." And here is Massenet's cheerful comment: "Ah, well, all these friendly artists were brave and valiant. They served me well and had their years of success."

There are one or two stories about Verdi. Mme. Cavalieri gave a farewell breakfast to Massenet at the Hôtel de Milan, and the table was laid in the large room next the chamber in which Verdi had died. This bedroom was kept as the great composer left it. The grand piano was there; inkstand, pen, and blotting paper with the notes that he had traced were there; and on the wall, hanging on a nail, was a starched shirt, the last that he had worn, and the curious could see where the body had touched it. Little bits of linen had been cut off and borne away by souvenir maniacs. "Verdi! It is all Italy victorious, the Italy of Victor Emmanuel II. up to our day. Bellini is the image of unhappy Italy under the yoke of former days."

But Massenet saw Verdi in the flesh at Genoa. The Frenchman went to the first floor of the old Doria palace, and found a card with the name "Verdi" on the door of a dark corridor. Verdi himself opened the door, and Massenet was overcome by his frankness, suavity, and the nobility of manner, emphasized by the height of stature. They talked together in a most friendly way, in the bed-chamber and on the terrace, overlooking the port, with the deep sea beyond on the horizon.

"I had the delusion that he himself was a Doria showing me with pride his triumphant fleets." And Massenet, leaving, said, now that he had visited him, he was truly in Italy. He took up his valise and told Verdi it contained manuscripts which never left him when he journeyed. "Verdi, seizing brusquely my bag, declared that he acted always as I did, never wishing to be separated from his work when travelling. How I should have preferred to have the valise hold his music rather than mine! The master accompanied me thus, even to my carriage."

The singular, perhaps prophetic, account of what would happen im-

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mediately after Massenet's death has already been translated and widely published in American journals.

In December, 1911, pupils of Massenet paid tribute to him as a friend and teacher, and a few of the letters or articles are published in these "Souvenirs," with a few of Massenet's addresses as a supplement.

Reynaldo Hahn informs us that Massenet never imposed his own ideas on a student, but endeavored to identify himself with each pupil, and in correction of a manuscript tried to revise according to the individuality. Hahn never heard him say a disagreeable word. He would criticise in this manner: "I am rather sorry about this passage. You have not wholly expressed yourself as you wished. I know very well what you intended" (and then he would describe it with nice precision). "Well, let us work together. It's hard, but—yes—I think I have found a way. How was it you did not see it, since you have indicated it instinctively of your own accord? See, there it is." Yet he could be good-naturedly ironical. "He said one day to a pupil now comparatively celebrated, but whose complex and sterile nature he enjoyed slightly, after looking at some orchestral pages: 'It is interesting, it is curious how well you orchestrate your music.' And some days later, as this pupil submitted to him a song or a piano piece: "It's entertaining—it's interesting. How well you make the music of your orchestra!'"

Others say that, teaching, he invoked examples from painting, statuary, literature, nature. Thus he once urged Charles Levade not to forget the piccolo in a passage: "It is a touch of vermilion." He would explain the difference between the three storms, those of the Pastoral Symphony, "William Tell," and "Philémon and Baucis": the symphonic storm, the opera storm, and opéra-comique storm.

Nor are letters from Lucy Arbell and Julia Guiraudon lacking. The former says that, when Massenet brought for the first time to an interpreter the music of her part, he wished her immediately to render the sentiment, the character, the nuances,—everything. He would not admit of hesitation. "But when he knew that he was understood, what a change! He was joyous, grateful; he spoke with kindness and heaped praise upon you. Exaggeration at the beginning—exaggeration at the end."

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Mme. Guiraudon remembered that Massenet was the first to applaud her in Paris. She came from Bordeaux to sing in the competition for admission to the Conservatory. One of the members of the jury clapped when she sang. An attendant said to her: "You ought to be satisfied. M. Massenet has applauded you." She was radiantly happy; but, going into the foyer, she heard twenty or more girls chattering:—

"She had good luck."

"Is it true that Massenet applauded you?"

"Impossible!"

"Yes."

"No."

And then happily the mother of one of the competitors put all in accord by making authoritatively this venomous speech: "I just said to my daughter, 'Massenet always applauds—when one sings his music.'"

"Now my selection as a trial piece was the grand air from Halévy's 'La Juive.'"

And yet the mother was undoubtedly correct in her statement. The proof is in these "Souvenirs."

Not long ago Mr. Runciman, of the *Saturday Review*, wrote a bitter, an almost malignant article on the occasion of Massenet's death. On the other hand M. Pougin was extravagant in praise. It has been the fashion in Paris for the ultra-radicals to sneer at Massenet, as in years gone by some, suspecting him of too great interest in Bayreuth, spoke of him as "Mlle. Wagner."

I am not a prophet or the son of a prophet. It is as dangerous as it is easy to say of this one that his name will long be memorable; of that one that his music will not be heard ten years from now.

Massenet as a composer had grave faults. He also had rare virtues.

His melodic thought is fluent, often charming, at times distinguished, as a rule individual. It is tenderly emotional; it has a peculiar and haunting melancholy; too often it becomes sugary and sentimental. When he would be dramatically powerful, he is often bombastic and vulgar; when he would be vivacious, his measures are too often only



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operetta jingle. He was thoroughly versed in routine. He was a master of his trade. Often fortunate in creating an atmosphere by his harmonic scheme with the orchestral dress, he seldom rose to any commanding height of tragedy, nobility, or spirituality.

He showed imagination in his orchestral suites. Some of his songs are delightfully fanciful; others are emotionally simple.

He understood the emotions of the *petite dame*, so dear to Henri Meilhac. His grand courtesans are in reality the sisters of this *petite dame*. When he would be sensuous, he would not infrequently become frankly sensual, as in a once famous scene of "Esclarmonde."

There are certain operatic pages that will long give pleasure. "Manon" is a delicate bit of Dresden china, but nothing could be finer or more appropriately expressive than the music of the greater part of the first and second acts. There is admirable music in "Werther," though the subject and the gloomy, maudlin hero are boresome to any audience out of Germany. "La Navarraise," as short and brutal as "A Yorkshire Tragedy," is in its way a masterpiece, and is to his other works as the "Tale of Two Cities" to the more characteristic novels of Dickens. The Nocturne in this "Navarraise"; the exotic music of the Hindu Paradise in "Le Roi de Lahore"; the ballet music of "The Cid,"—these pages were written by a man to whom it would be folly to deny great talent, if not a certain genius. The finer Massenet is here disclosed, as in the Legend of the Sage Bush in "Le Jongleur." Unfortunately there is another Massenet, the man of the Meditation of Thaïs, abominable in its cheap sentiment; the composer who, under the spell of a voluptuous singer, seemed for a time merely a worshipper at the shrine of the great goddess Lubricity.

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TRUTH OF MOOD.

(From the London *Times*, September 21, 1912.)

All who go to concerts have felt at some time or other the desire to understand more, and the regret that they are able to put so little of what they do understand into words. And their underlying feeling is that, if it could be put into words, they would understand it. But this is not at all clear: indeed, it is definitely not so. For behind anything that words can, by metaphor or suggestion, be made to say, all who hear music, and not the unlearned only, are in this predicament, —that they must force their minds up to understanding the tones themselves. They must throw themselves trustfully upon the stream of tone and let it carry them where it will. In spite of all that analogy can do, the sound of the trumpet is, for one who can both hear and see, not "like red," but both more and less than that; and Tennyson's "pink of the violins" hints at a part only of our pleasure in hearing them. There always comes a point in music, as in everything that is worth giving the whole heart to, where comparison and analogy fail, and where explanations go limping like that of the Carmelite prior,— "Man's soul, and it's a fire, smoke . . . no, it's not . . . It's vapor done up like a new-born babe—(In that shape when you die it leaves your mouth). It's . . . well, what matters talking, it's the soul." As, in our relations with our fellow-men, the tone of the voice, the circumstances in which it is spoken, and the character behind it often convey more than the actual word, so in music, beyond the accidence and syntax which we may not understand and the vocabulary with which we may not be familiar, there is, with the great composers, a fine temper, a stern adjustment of means to end, a consistency of purpose, which counts for more than all the technicalities, and which we may perhaps best summarize in the expression, "truth of mood."

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To take only familiar instances, the Egmont overture, the Hebrides overture, and the first movement of Mozart's G minor symphony are fine examples of this. One with great skill of words might convey the shade of difference in the moods of these three, though, as Mendelssohn said, words may mean many things, but tones only one. But, if he could, it would not help us. What we want is to get hold of each of these moods as what it is, as typical, as a touchstone for other music, and by gradual increase of our store of such to build up a musical judgment. "It makes me think of the Eroica" is a better musical criticism than a whole string of chosen epithets.

What we require ultimately of a composer is that he should be, musically, of a fine character; that he should resist temptations, should have a set purpose, and should speak with no uncertain voice. He may be as versatile or catholic, or universal, as he can, but we must feel when he is saying a thing that he means it. Judged by this test, the great names stand pretty much where they have always stood, while of the minor prophets a few, such as Sebastian Wesley and Robert Franz, rise above the place that has generally been accorded to them, and others, such as Berlioz, fall a little below it.

Of the instances given just now one has no label. It is as impossible to think of giving a name or a nickname to that or the other great G minor as to the songs or the sonnets of Shakespeare. The name Egmont characterizes the music for those who know the play, and the name Hebrides, short of being actually descriptive, suggests a good deal of the nature of the music,—as a man might draw a beautiful woman and name his picture "Fruit, Flower, and Thorn." The practice of naming songs or pieces of music is of every place and time: from the North American Indians and the Hindus who draw pictures of their tunes, from the Greek "chariot-tune" and the Mastersingers' "Notepaper-mode" or "Cyclamen-tone," to Jannequin's "La Guerre" or Richard Strauss's "Don Quixote" there has been a constant impulse on the part of the composer to put the listener under the influence of the mood which possessed him, or, as Beethoven said, of the picture

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to which he worked. Indeed, if for "truth of mood" we substitute "purity of mode," we have the key to a good deal of early music; for it reminds us that these men, speaking in an idiom which we have now forgotten, worked in a certain temper and for a named purpose.

In the light of these few remarks we propose to examine some of the musical events of the last fortnight. An English musician of the front rank said, after hearing Arnold Schönberg's Five Orchestral Pieces, that, as he did not expect to live fifty years more, he could never hope to understand them, but that at any rate they were consistent, meaning that the composer never once weakly dropped into consonance as we know it, but kept consistently at his selected level. The composer has not labelled the mood of his music, and we should perhaps, in our present state of knowledge, have been none the wiser if he had; and we do not yet know if he has force of musical character enough to drive his idea through or whether he has got hold only of a portion of the truth which a greater man will one day clinch. But at least he spoke with no uncertain voice.

Two other compositions have been labelled. One is called "The Gypsies";* the other, "The Crown of India."† As the former is an opera and the latter founded on a masque, it might be supposed that a good deal more than a label had been supplied. But "programme" works inside "mood": that settles the details, this the principles. When we listen to "The Gypsies," then, we are to hold before our minds not the meagre facts of an inadequate plot or the halting phrases of a book, nor are we to argue for ourselves the question as to whether a life bounded by convention is better or worse than one of freedom from restraint, but to get, through the music, the feeling which embodies itself in such a life and which actuates those who live it. In

* Leoncavallo's latest opera, "Zingari," was produced at the Hippodrome, London, September 16, 1912. The composer wrote it for the Hippodrome, and conducted the performances. The libretto is based on a short story by Pushkin. The chief singers were Rinaldi Pavoni, Egidio Cunego, and E. Caronna.—P. H.

† Elgar's suite, "The Crown of India," was produced at Queen's Hall, London, September 17, 1912. The Masque from which this suite was derived was performed at the Coliseum, London, last spring.—P. H.

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his music, not perhaps very learned nor always free from tautology and bathos, but sticking throughout firmly to the point, Leoncavallo has managed to portray that mood of liberty which is not quite license, and to make one feel what it would be to be a gypsy.

Taking Elgar's "Crown of India" suite as it now stands,—as a volume of republished essays,—we ask ourselves the same question, What is its mood? "I do not know the modes," says Socrates, "but leave me one which will imitate the tones and accents of a brave man enduring danger or distress, fighting with constancy against fortune; and also one fitted for the work of peace, for prayer heard by the gods, for the successful persuasion or exhortation of men, and generally for the sober enjoyment of ease and prosperity." "India" seems to mean the life as it is lived by the people who have been born in that land, and "Crown" those feelings of pride or affection with which an Englishman may regard his connection with that people. The latter of these is more or less the mood of Egmont, the former that of Mozart's G minor quintet. An Indian is absorbed in a contemplative view of all time and all existence. The things of this life about which Westerns especially busy themselves are to him "illusion." There may be such things as causes and effects, precedence and subsequence, but to him the present *is* the past and the future, too. Music that should depict his outlook on life must take account of this.

But here in this suite were positive, almost dogmatic rhythms; logical, compelling harmonies; barbaric splendor in the brass and definite statements of all sorts on the drums and elsewhere. How unlike all this to his fairy tale existence! Or, if the pride of Englishmen was to be depicted, where was the stern grip in which an Englishman holds his destiny and that of others; the endurance and determination

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never to say, "Down!" to anybody? Not in these jumpy movements passing without warning to a different mood, this noise and fuss, this lack of steady purpose. These are not the tones of the mind with which a quiet man gives peace and justice to a million or so beyond the ken of the newspaper reporter and out of the beat of the globe-trotter.

The truth is there is too much promiscuous labelling of music nowadays,—Hungarian, Slavonic, Spanish, Indian,—anything but what we may really hope to know and understand,—English. Why not write simply "music," and call it "Suite in G minor"? It is, in fact, nothing more. People seem to forget that those of other nationalities are humble men in barracks most uncommonly like you, and that, if we would understand and portray their life, we must understand and portray our own; we must say the finest things about it that we can, and make people believe, whether they like it or not, that it is worth living. In music we do not get away from the extreme difficulty of doing that by affixing a label. When Haydn wrote Slavonic symphonies (without naming them so) or Stanford Irish rhapsodies (naming them), they were talking about what they had felt, and knew. But this music is not based on experience. It is simply an aftermath of a fortnight of the Delhi Durbar; that is, a picture of Englishmen and Indians as they are not and as they hate having for the moment to be. Let us have some genuine feeling about things that he has himself lived from the composer of "Gerontius" and "Cockaigne."

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Overture to "Euryanthe" . . . . . Carl Maria von Weber

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16–19, 1823.

Weber wrote to his wife on the day after the first performance: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out."

But Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the opera-house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room

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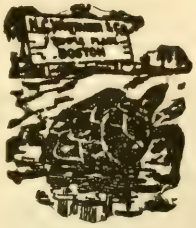
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for me! I am the poetess, I am the poetess!" It was Mme. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given.

"The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhaus concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert led by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction and, as it seemed, with effect."

***

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth'" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for 'cellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme



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is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring; and hereby hangs a tale. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had loved her faithfully. He fell in a battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the scpulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is madè over a woman's chastity, and in each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain bragging, in his turn, of favors granted to him.

In Boccaccio's story, Ambrose of Piacenza bribes a poor woman who frequents the house of Bernard Lomellin's wife to bring it about that a chest in which he hides himself is taken into the wife's bedchamber to be left for some days "for the greater security, as if the good woman was going abroad." At night he comes out of the chest, observes the pictures and everything remarkable in the room, for a light is burning, sees the wife and a little girl fast asleep, notices a mole on the wife's left breast, takes a purse, a gown, a ring, and a girdle, returns to the chest, and at the end of two days is carried out in it. He goes back to Paris, summons the merchants who were present when the wager was

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laid, describes the bedchamber, and finally convinces the husband by telling him of the mole.

So in Shakespeare's tragedy Iachimo, looking at Imogen asleep, sees "on her left breast a mole cinque-spotted."

In "Gérard de Nevers" the villain Lysiart goes as a pilgrim to the castle where Euryanthe lives. He makes love to her and is spurned. He then gains the help of an old woman attendant. Euryanthe never allows her to undress her wholly. Asked by her attendant the reason of this, Euryanthe tells her that she has a mole in the form of a violet under her left breast and she has promised Gerhard—the Adolar of the opera—that no one should ever know of it. The old woman sees her way. She prepares a bath for Euryanthe after she has bored a hole in the door, and she stations Lysiart without.

This scene would hardly do for the operatic stage, and therefore Mme. von Chezy invented the melodramatic business of Emma's sepulchre, but in her first scenario the thing that convinced the lover of Euryanthe's unfaithfulness was a blood-stained dagger, not a ring. The first scenario was a mass of absurdities, and von Weber with all his changes did not succeed in obtaining a dramatic and engrossing libretto.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the Thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a

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fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). But the old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo, and violas soon enter beneath them with a subdued tremolo.*

Violoncellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

***

A life of von Weber by Georges Servières, a volume in the series "Les Musiciens Célèbres," was published at Paris in 1907 by "Librairie Renouard, Henri Laurens, Éditeur." Servières, after speaking of Mme. von Chezy's foolish libretto, says: "In spite of the corrections and the revisions which the composer demanded, the piece was still absurd, and it is surprising that Mme. von Weber, who showed such intelligence in pointing out to her husband the scenes to be discarded in

* Wagner transcribed this passage for brass instruments in the funeral march he wrote for the arrival of Weber's body from London at Dresden (performed at Dresden, December 14, 1844). Muffled snare-drums gave the tremolo of the violas. The motives of this funeral music were from "Euryanthe," and were scored for eighty wind instruments and twenty drums. The song for male voices, "At Weber's Grave," words and music by Wagner, was sung December 14, 1844. For an interesting account of this composition see "Richard Wagner's Webertrauermarsch," by Mr. Kurt Mey, of Dresden, published in part 12 of *Die Musik* (March 1907). An orchestral transcription of "At Weber's Grave," made by Mr. Frederick A. Stock for wind instruments, harp, and kettledrums, was played by the Theodore Thomas Orchestra at Chicago, January 6, 1906, in memory of Theodore Thomas (who died January 4, 1905).

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

the libretto of 'Der Freischütz,' did not dissuade him from the choice of this foolish poem."

Servières says of the overture: "It is perhaps the most perfect of Weber's symphonic works. Brilliance, conciseness, contrasts of orchestral color, dramatic accent and fiery passion,—all the qualities of Weber's nature are here marked in the highest degree, and yet, aside from the chivalric theme in triplets of the first eight measures and the fugato in the strings which follows the mysterious largo, it is formed only from themes of the score. At first the virile accents of Adolar expressing his faith in Euryanthe, in the rhythm of a warlike march, then as an idea to be sung, the melodious allegro of his air, 'O Seligkeit!' all emotional in its tenderness. The three themes are then blended, interlaced, until a call repeated on a pedal-point of the dominant, with traversing and dissonant chords, prepares the modulation in B major and the vaporous theme of Emma's apparition. There is nothing more delicious, both in harmony and in orchestration, than the fifteen measures of this largo. The compact development established by von Weber on a two-voiced fugato represents the sombre weavings of the criminal couple, Lysiart and Eglantine. The crescendo leads to a tutti in which the chivalric theme seems, like a flashing sword, to cut asunder the fatal intrigue; then, with a leap from C major to E-flat, it brings back, with the tonality of the overture, the themes of confidence and love which have been previously heard."

ERRATA.—These typographical errors should be corrected. In Programme Book No. 1 (October 11, 12, 1912), page 20, line 12, for "Augusta Barbier" read Auguste Barbier.. In Programme Book No. 2 (October 18, 19), page 100, line 15, for "Kätchen von Heilbroon" read "Kätchen von Heilbronn."

ADDENDUM.—Add to the biographical sketch of Mme. Rappold in Programme Book No. 2, page 82, that she sang in Boston at a concert of the Metropolitan Opera Company Quartet, February 9, 1909, when her colleagues were Mme. Flahaut and Messrs. Bonci and Witherspoon.

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III. Tempo di menuetto.
IV. Allegro vivace.

Mozart . . . "Non più andrai," aria from "Le Nozzi de Figaro," Act I. Scene 9

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I. Overture: Largo; Allegro.
II. Rondo: Allegretto espressivo.
III. Sarabande: Andante.
IV. Bourrée I. and Bourrée II.: Allegro molto.
V. Polonaise with Double: Moderato.
VI. Minuet.
VII. Badinerie: Presto.

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SYMPHONY IN F MAJOR, NO. 8, OP. 93 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Monath October 1812." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and Staudenheim, his physician, advising him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's * home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A,

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn, in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.

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No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterward in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

***

As the name of Mälzel is associated closely with the second movement of the Eighth Symphony, a sketch of his adventurous career will not be impertinent.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg,' or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanician, and in 1816 he constructed a metronome, though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an

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extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor to the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and he opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen. Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow,"* a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the Panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838; and he was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. An interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story

* See in "The Life and Writings of Major Jack Downing," by Seba Smith (Boston, 2d ed., 1834), Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

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was probably not written before 1848. Poe's article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

***

The first performance of the Eighth Symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, February 27, 1814. The programme included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801 [?]), sung by Mrs. Milder-Hauptmann,* Siboni,† and Weinmüller;‡ this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed December 8, 1813) was again heartily applauded, and the Allegretto was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one*

*Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süssmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann, whom Beethoven once honored by calling him "stupid ass!" She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigénie en Tauride," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

† Giuseppe Siboni, born January 27, 1780, at Forli, died at Copenhagen, March 29, 1839, as conductor of the opera-house and director of the Conservatory. He sang in Italian cities (his début was at Florence in 1797), at London, at Vienna (1810–14), Prague, Naples, St. Petersburg, and in 1819 he made Copenhagen his dwelling-place. He was the father of Erik Siboni (1828–92), pianist, organist, and composer, and teacher from 1864 to 1883 at the Royal Music Academy at Sorö. He was born at Copenhagen and he died there. The Earl of Mount-Edgcumbe, a discriminative critic, says that he sang well, "but with a thick and tremulous voice." Parke, the oboe player and the author of the entertaining "Musical Memoirs," heard him at the King's Theatre, London, in 1807: "The voice of Siboni was not extensive, but he managed it with skill.

‡ Karl Weinmüller was born near Augsburg in 1765. He joined a company of strolling comedians, and in 1795 he obtained an engagement in a Viennese theatre. He had a beautiful bass voice of extraordinary compass, and he sang with skill. Chamber singer to the emperor and a leading member of the Court Opera House, he left the stage in 1825, and died in 1828 at Doebling. His chief parts were Thoas, Leporello, Sarastro, Figaro, and Zamoski in Cherubini's "Faniska." He also distinguished himself in church and oratorio music.

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hearing was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore*. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result. If this symphony in future should be given *alone*, I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not please the audience; that Beethoven was irritated, and said: "Because it is much better" than the Seventh.

There were in the orchestra at this concert eighteen first violins, eighteen second violins, fourteen violas, twelve violoncellos, seven double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

Beethoven described the Eighth in a letter to Salomon, of London, as "a little symphony in F," to distinguish it from its predecessor, the Seventh, which he called "a great symphony in A, one of my most excellent."

We know from his speeches noted down that Beethoven originally planned an elaborate introduction to this symphony.

It is often said that the second movement, the celebrated Allegretto scherzando, is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who, however, did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii. pp. 219–222), and he drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, in one of the conversation books (1824) Beethoven says: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the Allegretto to

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Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

There has been much discussion concerning the pace at which the third movement, marked Tempo di minuetto, should be taken. Wagner made some interesting remarks on this subject in his "On Conducting" (I use Mr. E. Dannreuther's translation): "I have, myself, only once been present at a rehearsal of one of Beethoven's symphonies, when Mendelssohn conducted. The rehearsal took place at Berlin, and the symphony was No. 8 (in F major). . . . This incomparably bright symphony was rendered in a remarkably smooth and genial manner. Mendelssohn himself once remarked to me, with regard to conducting, that he thought most harm was done by taking a tempo too slow, and that, on the contrary, he always recommended quick tempi, as being less detrimental. Really good execution, he thought, was at all times a rare thing, but shortcomings might be disguised if care was taken that they should not appear very prominent; and the best way to do this was 'to get over the ground quickly.' . . . Beethoven, as is not uncommon with him, meant to write a true minuet in his F major Symphony. He places it between the two main Allegro movements, as a sort of complementary antithesis to an Allegro scherzando which precedes it; and, to remove any doubt as to his intention regarding the tempo, he designates it *not* as a minuetto, but as Tempo di minuetto. This novel and unconventional characterization of the two middle movements of a symphony was almost entirely overlooked.

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The Allegretto scherzando was taken to represent the usual Andante, the Tempo di minuetto the familiar scherzo; and, as the two movements thus interpreted seemed rather paltry, and none of the usual effects could be got out of them, our musicians came to regard the entire symphony as a sort of accidental *hors d'œuvre* of Beethoven's muse, who, after the exertions of the A major Symphony, had chosen 'to take things rather easily.' Accordingly, after the Allegretto scherzando, the time of which is invariably dragged somewhat, the Tempo di minuetto is universally served up as a refreshing Ländler, which passes the ear without leaving any distinct impression. Now the late Kapellmeister Reissiger, of Dresden, once conducted this symphony there, and I happened to be present at the performance, together with Mendelssohn. We talked about the dilemma just described and its proper solution, concerning which I told Mendelssohn that I believed I had convinced Reissiger, who had promised that he would take the tempo slower than usual. Mendelssohn perfectly agreed with me. We listened. The third movement began, and I was terrified on hearing precisely the old Ländler tempo; but, before I could give way to my annoyance, Mendelssohn smiled and pleasantly nodded his head, as if to say: 'Now it's all right! Bravo!' So my terror changed to astonishment. . . . Mendelssohn's indifference to this queer, artistic contretemps raised doubts in my mind whether he saw any distinction and difference in the case at all. I fancied myself standing before an abyss of superficiality, a veritable void."

Mozart wrote from Bologna in 1770: "We wish that it were in our power to introduce the German taste in minuets in Italy; minuets here

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last almost as long as whole symphonies." Mr. H. E. Krehbiel, in a note ("Mozart," by Friedrich Kerst, New York, 1905), adds: "There might be a valuable hint here touching the proper tempo for the minuets in Mozart's symphonies. Of late years the conductors, of the Wagnerian school more particularly, have acted on the belief that the symphonic minuets of Mozart and Haydn must be played with the stately slowness of the old dance. Mozart himself was plainly of another opinion." But the character of the minuet varied somewhat according to the country. Count Moroni characterized the dance as the true portrait of the eighteenth century. "It was, so to speak," says an anonymous writer, "the expression of that Olympic calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour.'" But it is doubtful whether Haydn's minuets were written with any thought of the court dance, and many of Mozart's suggest the necessity of a lively pace. Mr. Vernon Blackburn of the *Pall Mall Gazette* found fault with Mr. Ignaz Friedman, a pianist, for playing (February 13, 1906) a minuet by Suk: "Instead of giving it, as that inimitable form of music should be given, in a straight, direct, and classical manner, he actually at times played with tempo rubato. Now, seeing that the Minuet is essentially a dance form, tempo rubato should be absolutely excluded from any interpretation of it." But may there not be freedom in pace in the interpretation of music written in the form of an old dance, but without precise reference to the dance itself?

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This symphony was first played in Boston at an Academy concert on December 14, 1844. The first performance in America was by the Philharmonic Society of New York on November 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

***

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement, Allegro vivace e con brio, F major, 3-4, opens immediately with the first theme. The first phrase is played by the full orchestra forte; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major, and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part ('cellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

II. Allegretto scherzando, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each phrase is answered by the basses There is a more striking second theme, F major, for violins and violas, while the wind instruments keep persistently at work, and the 'cellos and double-basses keep repeating the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.

III. Tempo di minuetto, F major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet or that of a slow and pompous minuet, so that the movement should be to the

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second as a slow movement to a Scherzo. The trio contains a dialogue for clarinet and two horns.

IV. Allegro vivace, F major, 2-2. The finale is a rondo worked out on two themes. The drums are tuned an octave apart, and both give F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden changes in harmony must have startled the audience that heard the symphony in 1814.

***

The first movement of this symphony was in the original version shorter by thirty-four measures.

At first little attention was paid to the Eighth Symphony. Hanslick says, in "Aus dem Concertsaal," that the "Pastoral" Symphony was long characterized as the one in F, as though the Eighth did not exist and there could be no confusion between Nos. 6 and 8, for the



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former alone was worthy of Beethoven. This was true even as late as 1850. Beethoven himself had spoken of it as the "little" symphony, and so it is sometimes characterized to-day.

Leipsic was the second city to know the Eighth Symphony, which was played in the Gewandhaus, January 11, 1818.

The Philharmonic Society of London did not perform the work until May 29, 1826, although it had the music as early as 1817.

In Paris the Eighth was the last of Beethoven's to be heard. The Société des Concerts did not perform it until February 19, 1832. Fétis, hearing the symphony, wrote that in certain places the symphony was so unlike other compositions of Beethoven that it gave room for the belief that it was "written under certain conditions which are unknown to us, which alone could explain why Beethoven, after having composed some of his great works, especially the 'Eroica,' left this broad, large manner analogous to his mode of thought to put boundaries to the sweep of his genius." At the same time Fétis found admirable things in the work "in spite of the scantiness of their proportions." But Berlioz saw with a clearer vision. "Naïveté, grace, gentle joy, even if they are the principal charms of childhood, do not exclude grandeur in the form of art which reproduces them. . . . This symphony, then, seems wholly worthy of those that preceded and followed, and it is the more remarkable because it is in nowise like unto them." Wagner's admiration for the Eighth is well known.

Commentators have attempted to read a programme into it. Lenz saw in the "Eroica," the "Battle of Vittoria," and the Eighth a "military trilogy." He named the finale a "poetic retreat," and characterized the obstinate triplets as "a sort of idealization of drum-rolls." Ulibischeff believed that the second movement was a satire or a musical parody on Rossini's music, which was in fashion when Beethoven wrote the Eighth Symphony. Unfortunately for Ulibischeff's hypothesis, Rossini's music was not the rage in Vienna until after 1812.

The Eighth Symphony was performed for the first time at St. Petersburg, March 27, 1846; at Moscow, April 7, 1861.

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Mr. HERBERT WITHERSPOON, bass, was born at Buffalo, July 21, 1873. He was fitted for college in New Haven, Conn., and was graduated at Yale University in the class of 1895. He sang in a New Haven choir and with the college Glee Club. He studied at the University School of Music and also in the Art School of the University. Settling in New York to engage in business, he was engaged as soloist at the Brick Presbyterian Church, and later he had other church choir engagements. He has sung at many music festivals throughout the country, with many societies, and in many recitals. It was in 1897 that he attracted public attention by singing in New York with the New York Symphony Orchestra. The next two years he gained experience with an English Opera Company. In 1908 he became a member of the Metropolitan Opera House Company.

Mr. Witherspoon sang in Boston at a concert of the Boston Symphony Orchestra, April 28, 1900 (quintet, "Di scrivermi ognigiorno," from Mozart's "Così fan tutte," and Beethoven's Ninth Symphony). His associates were Mmes. de Vere-Sapio and Stein and Ben Davies and Wm. W. Walker. He sang in Boston at the People's Temple, October 29, 1900, in the first performance of Franck's "Beatitudes" in Boston, and on December 17, 1900, in a performance, the first in the United States, of Horatio Parker's "A Wanderer's Psalm." On January 26, 1902, he took part in the first performance in Boston of Chadwick's "Judith," in Symphony Hall. He has given recitals in Boston, as on February 10, 1903, and December 18, 1907.

He appeared with the Metropolitan Opera Company Quartet—Mmes. Rappold, Flahaut, and Mr. Bonci were his associates—in a concert on February 9, 1909.

In performances of the Metropolitan Opera House Company in the Boston Opera House, he took the part of the Herald in "Lohengrin," January 13, 1910, and Titurel in "Parsifal," January 15, 1910.

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"Non più andrai," Aria from "Le Nozze di Figaro," Act I., Scene 9 . . . . . Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The Count Almaviva, jealous of Cherubino's attentions to the Countess, dismisses him from the castle, forgiving him if he will immediately take the position of an officer in his regiment. Figaro then sings to Cherubino, while Susanna, the Countess's maid, is in the room.

Non più andrai, farfallone amoroso,
Notte e giorno d' intorno girando,
Delle belle turbando il riposo,
Narcisetto, Adoncino d' amor.

Non più avrai questi bei pennachini,
Quel cappello leggiero galante,
Quella chioma, quell' aria brillante,
Quel vermiglio donnesco color.

Non più andrai, etc.

Fra guerrieri, poffar Bacco!
Gran mustacchi, stretto sacco,
Schioppo in spalla, sciabla al fianco,
Collo dritto, muso franco,
Un gran casco, un gran turbante,
Molto onor, poco contante.



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Che le palle in tutti i tuoni
All' orecchio fan fischiar.
Non più avrai quella chioma,
Non più avrai quell' aria brillante.

Non più andrai, etc.

Cherubino, alla vittoria!
Alla gloria militar!

Now your days of philandering are over,*
No more straying from flower to flower.
You'll no more, as a faithless young rover,
Play Adonis with each pretty maid.

Now put off all thy dainty belongings,
Cap beplumed, and thy gewgaws and laces;
Shear thy locks, now no need of such graces,
Soon these lilies and roses shall fade.

Now 'mid warriors grim carousing,
Long mustache and beard imposing,
Pile your knapsack, gun to shoulder,
Head uplifted, you'll grow bolder,
Shining helmet, and gait imperious,
Endless fame, purse impecunious.

'Stead of dance by flow'ry border,
"March at midnight" is the order.
Over mountain, over valley,
Through the rain and mud you sally,
Till the trumpet calls to battle,
And 'mid shells and cannon's rattle,
Ranks of flying, comrades dying,
Of your prowess shall be told.

*This translation into English is by Natalia Macfarren.

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***

"Le Nozze di Figaro: Dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his "Reminiscences" that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberinas Nannina Gottlieb (who later created the part of Pamina in Mozart', "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "Le Nozze di Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remodelled English version "The Marriage of Figaro," in New York, on May 3, 1823.

***

Little is known about the life of Benucci who created the part of Figaro. Gerber says that from 1783 for some years he was *primo buffo* at the Italian Theatre in Vienna; in 1796 his name no longer appeared in the list of that company, and he probably spent his remaining years in Italy. Gerber mentions Benucci, the younger, a tenor, who was at the same theatre, 1792–94, and Signora Benucci, *seconda donna*, at the same theatre, 1788–95.

We know that the bass buffo in 1786 left Vienna, but his successor, Machesini, did not please the public, and Benucci was recalled the next year. Mozart in a letter to his father (1783) described him as "especially good." His voice was round and full; he was an accomplished singer and a fine actor, according to musical journals of the period, and "he had the rare and praiseworthy habit of never exaggerating." Mozart wrote the music of Guillelmo in "Così fan tutte" for him.

*Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York, in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

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Michael Kelly in his "Reminiscences," written by Theodore Hook and published in 1826, says: "Of all the performers in this opera ["Le Nozze di Figaro"] but one survives—myself. It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius:—it is as impossible to describe it, as it would be to paint sunbeams. . . . I remember at the first rehearsal of the full band Mozart was on the stage with his crimson pelisse and gold-laced cocked hat, giving the time of the music to the orchestra. Figaro's song, 'Non più andrai, farfallone amoroso,' Benucci gave, with the greatest animation and power of voice. I was standing close to Mozart, who, *sotto voce*, was repeating, Bravo! Bravo! Benucci; and when Benucci came to the fine passage, 'Cherubino, alla vittoria, alla gloria militar,' which he gave out with Stentorian lungs, the effect was electricity itself, for the whole of the performers on the stage, and those in the orchestra, as if actuated by one feeling of delight, vociferated Bravo! Bravo! Maestro. Viva, Viva grande Mozart. Those in the orchestra I thought would never have ceased applauding, by beating the bows of their violins against the music desks. The little man acknowledged, by repeated obeisances, his thanks for the distinguished mark of enthusiastic applause bestowed upon him."

***

Beaumarchais's "La Folle Journée, ou le Mariage de Figaro," was produced privately at a festival prepared by de Vaudreuil for the Count d'Artois in September, 1783. The comedy was completed in 1781, and the performance at the Théâtre-Français was arranged, but Louis XVI. read the piece, and declared that it should not be played. The king also forbade a performance at court in June, 1783. Beaumarchais finally succeeded in producing his play publicly at the Théâtre-Français, April 27, 1784. The success was overwhelming, although its "profound immorality"—to quote the phrase of *Annales Drama-*

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tiques, 1809—was severely censured. Grimm, in his "Correspondance Littéraire" (April, 1784), wrote: "As for this immorality concerning which the decency and the seriousness of our manners have made such a scandal, it may be admitted that the work as a whole is not of the most austere class: it is a picture of contemporaneous manners, the manners and principles of our best society; and the picture is made with a boldness and a naïveté which might well be kept off the stage, if the purpose of a comic playwright is to correct the vices and follies of his period, and not to confine himself to painting them for his own taste and enjoyment." Epigrams, satirical pamphlets, bitter attacks on the author, followed the production, and "Les Amours de Chérubin," opéra-comique in three acts, with music by the younger Piccini, and "Le Véritable Figaro," opéra-comique in three acts, text by de Sauvigny, a censor on the police force, with music by Dezède, were performed in 1874, the former on November 4.

Mozart saw in the play an excellent libretto for an opera. Da Ponte tells the story in his amusing Memoirs: "Talking one day with him [Mozart], he asked me if I could turn Beaumarchais's 'Noces de Figaro' into an opera. The proposition was to my taste, and the success was immediate and universal. A little before, this piece had been forbidden by the Emperor's command on account of its immorality. How then to propose it anew? Baron Vetzlar * offered me with his customary generosity a reasonable price for my libretto, and assured me that he would see to its production at London or in France, if it were refused in Vienna. I did not accept the offer, and I secretly began work. I waited the opportune moment to propose the poem either to the Intendant, or, if I had the courage, to the Emperor himself. Martin alone was in my confidence, and he was so generous, out of deference to Mozart, to give me time to finish my piece before I began work on one for him. As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment, and permitted me to carry my manuscript directly to the Emperor.

"'How's this?' said Joseph to me. 'You know that Mozart, remarkable for his instrumental music, has with one exception never written for song, and the exception is not good for much.'

"I answered timidly, 'Without the kindness of the Emperor, I should have written only one drama in Vienna.'

*Da Ponte refers here to Baron Wezlar.

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"'True; but I have already forbidden the German company to play this piece, "Figaro."'

"'I know it; but, in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece.'

"'All right; I trust to your taste and prudence. Send the score to the copyists.'

"A moment afterward I was at Mozart's. I had not yet told him the good news, when he was ordered to go to the palace with his score. He obeyed, and the Emperor thus heard several morceaux which delighted him. Joseph II. had a very correct taste in music, and in general for everything that is included in the fine arts. The prodigious success of this work throughout the whole world is a proof of it. The music, incredible to relate, did not obtain a unanimous vote of praise. The Viennese composers crushed by it, Rosenberg and Casti especially, never failed to run it down."

There was a cabal from the start against the production of Mozart's opera. Kelly says in his "Reminiscences": "Every one of the opera company took part in the contest. I alone was a stickler for Mozart, and naturally enough, for he had a claim on my warmest wishes."

OVERTURE (SUITE) NO. 2, IN B MINOR, FOR FLUTE AND STRINGS.

JOHANN SEBASTIAN BACH

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This suite is one of four which were probably composed during Bach's stay at Cöthen (1717–23), whither he was called as chapel-master to Prince Leopold, of Anhalt-Cöthen. The prince was then nearly twenty-four years old, an amiable, well-educated young man, who had

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travelled and was fond of books and pictures. He played the violin, the viol da gamba, and the harpsichord. Furthermore, he had an agreeable bass voice, and was more than an ordinary singer. Bach said of him, "He loved music, he was well acquainted with it, he understood it." The music at the court was chiefly chamber music, and here Bach passed happy years. The indefatigable Spitta was not able to find even a mention of Bach in the town records, except in a few notices scattered through the parish registers; but the "Bach-Jahrbuch" of 1905 contains a learned and interesting essay on Bach's orchestra at Cöthen and the instruments that survived the players. This essay is by Rudolf Bunge, Privy Councillor at Cöthen. Spitta was unable to find any material for a description of the court orchestra and choir. We now know the names of the musicians at the court and what salaries were paid. Thus Bach as chapel-master received thirty-three thalers and twelve groschen a month.

The term "suite" was not given by Bach to the four compositions that now are so named,—the suites in C major, B minor, and two in D major. The original parts were handed over in 1854 by the Singakademie of Berlin to the Royal Library of that city, and Bach's own title on the cover of this present suite is as follows: *H moll Ouverture a 1 flauto, 2 violini, viola e basso, di J. S. Bach.* The flute part is marked "traversiere," the bass "continuo." *

The suite was first published in score by Peters in Leipsic, and it was edited by S. W. Dehn, who collated the original parts, copied them off in score, and published them without the amplification indicated by the thorough-bass figuring of the continuo.

The Grave, Sarabande, Polonaise and Double, and Badinerie were first played in Boston at a Thomas concert, November 11, 1874, when Mr. Carl Wehner was the flutist. The whole suite, revised thoroughly by Mr. Thomas, was produced by him at Chicago, March 23, 1901.

An edition that has been used at these concerts was edited by Robert Franz and published by him in 1885. It is dedicated to Julius Schäffer, who savagely criticised Chrysander as an editor. Franz made the piano part from the thorough-bass, the continuo, and added the indications of tempo, as largo, allegro, etc.; for Bach's sole indication was "lentement" in the course of the overture. This version was played at Symphony concerts in Boston, February 13, 1886, January 20, 1894, October 18, 1902.

The edition used at this concert was arranged by Hans von Bülow

* "Continuo" or "basso continuo" or "basso continuato" was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed.—*Hugo Riemann.*

For an essay on "Die Aussetzung des Basso continuo in der italienischen Oper," by Dr. Egon Wellesz of Vienna, see the "Report of the Fourth Congress of the International Musical Society" (London, 1912), pp. 282–285.

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from "the new Munich edition" for performances in Berlin and Hamburg in 1892. (Bülow died at Cairo in 1894.) The performance of this arrangement in Boston was at the concert of the Boston Symphony Orchestra, Dr. Muck conductor, October 20, 1906.

The separate dances of these German suites were called "Parties," "Partheyen." They were brought together into a musical whole and in the same tonality, and they were prefixed by an overture in the French style. The whole set was sometimes known as "Orchester Partien." The form of the overture fixed by Lully in France* served as a model for pieces of the same class composed in Germany and in Italy, as well as in France. This overture was composed of a first part, which was a slow movement, characterized as "grave," connected with a second part, which was longer and of a livelier movement. The overture was generally completed by a repetition of the first movement. The first suites which appeared between 1670 and 1680 were written for a solo instrument, especially for the harpsichord; but the title soon served to designate pieces written for a considerable number of instruments. The overture was followed by airs of dances which were then popular or fashionable. No wonder that Bach, whose father, grandfather, and uncles had all been town-pipers and given up to this species of music, was drawn toward this form of composition.

I. The first movement of this suite, in B minor, the Overture, begins with a largo in 4-4, which is followed by a four-part tonal fugue, allegro, 2-2. The fugue leads to a slow movement in 3-4, which, as has been said, was marked "lentement" by Bach. This slow movement is omitted by Bülow.

II. Rondo (Rondeau), "allegretto espressivo" (Franz has "allegro"), 2-2. The rondeau is in music what the rondeau or rondel was in French poetry of the twelfth and thirteenth centuries. The chief characteristic is the return of some pregnant thought, a recurring refrain. The musical form was in 3-4 or in 2-2 or 4-4. The first section was so contrived that it could furnish the end. The reprises were

*See "Notes sur les origines de l'ouverture française, 1640–60," by Henry Prunières, of Paris, in "Report of the Fourth Congress of the International Musical Society" (London, 1912), pp. 149–151.

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usually three or four in number. J. G. Walther said in his "Musicalisches Lexicon" (1732) that the exact number of measures in a rondeau was not determined, "but the first clause must not be either too long or too short; for when it is too long, it annoys the ear by frequent repetition; and when it is too short the *chute* or fall is not clearly noticed. Eight measures may well be chosen; but they must be very pretty, so that one will be glad to hear them five or six times. And this first section is called Rondeau because it goes about in a circle; the remaining repetitions or other sections are not repeated." According to Johannes Mattheson (1737) the rondeau awakens cheerfulness. "The 136th Psalm is nothing but a Rondeau. Luther names it a Litany. I do not know whether this kind of melody is often used for dancing; but it is used for singing and still more in concerts of instruments. In a good Rondeau the prevailing characteristic is steadiness, or better a constant confidence; at least the Rondeau portrays admirably this disposition of the soul." Rousseau thought it ridiculous to put into a rondeau "a general thought limited by an exception particular to the state of him that speaks." Marcel once exclaimed, "How many things there are in a menuet!" Others found many things in a rondeau.

III. Sarabande [Bülow adds "(Canon)"], andante, 3-4. Flute and solo violoncello are in canon. First violins and violas are muted. The Sarabande, Sarabànda, Zarabanda, was a dance that appeared for the first time, it is said, about 1588, at Seville. According to some the name was taken from Sara Candar, a Spanish woman who was the first to dance it in France. Others say it was derived from the Spanish word *sarao*, a ball; others, that it came from the Saracens. If it be true that the dance was introduced into Portugal in 1586, the date of its appearance at Seville is undoubtedly erroneous. Indeed, there is much confusion concerning the origin. The dance itself has been traced to the twelfth century, and some see in it a survival of that naughty dance, the Greek cordax; but Father Mariana, who looked at it skew-eyed, and characterized it as "pestiferous," insisted that it received its name at Seville from "a devil in the form of a woman." Some remind us that "Zarabanda" also means "noise." The dance was for a long time exceedingly popular in Spain and beyond the Pyrenees. At first it was usually danced by women to the guitar. "Sometimes flutes and harps sustained the notes of the guitar and accompanied the song and dance. Dancers sometimes performed the Saraband accompanying themselves with guitar and voice." The dance was in favor at the courts of France and England. Kings, dukes, and princesses delighted in it.



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An Italian named Francisco composed the air of one of the most celebrated sarabandes, and the Chevalier de Grammont wrote of it: "It either charmed or annoyed every one, for all the guitarists of the Court began to learn it, and God only knows the universal twanging that followed." Ninon de l'Enclos was famous for her performance of the dance, and the malicious Tallemant des Reaux said in explanation: "For she never had much beauty; but she was always exceedingly graceful." Vauquelin des Yveteaux, a fine old gentleman of eighty years, wished to die to the tune of a sarabande, "so that his soul might pass away sweetly." There is a story in Hawkins's "History of Music" that shows the popularity of the dance in England: "'I remember,' said an old beau of the last age, speaking of his mother as one of the most accomplished women of her time, 'that when Hamet ben Hadji, the Morocco Ambassador, was in England, my mother danced a sarabande before him with a pair of castanets in each hand, and that his Excellency was so delighted with her performance that, as soon as she had done, he ran to her, took her in his arms, and kissed her, protesting that she had half persuaded him that he was in his own country.'"

The popularity died out after the seventeenth century, but the sarabande was still danced in certain old French operas, and in 1881 Miss Laura Fonta revived it at a private ball in Paris with great success for the moment. The word itself has passed into popular allusion and slang. The Spaniards liken things of little importance to the couplets of the sarabande: "No importar las copias de la Zarabanda"; and with Regnard "to dance the sarabande of five steps" is like "to play the oboe," a euphemism for "to be hanged." The dance was generally in 3-4, but it is often found in 3-2 in instrumental music. It was generally a slow and stately dance, although Thomas Mace wrote in 1676: "The Serabands of the shortest triple time, and more toyish and light than the Corantoes." Mattheson found it awakened awe in the soul. He admitted that in the dance itself there was a certain cheerfulness, yet there were no running notes, because "die grandezza" could not brook them, but stiffly preferred seriousness to be maintained. The tune usually began on the third beat and ended on the first.

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IV. Bourrée I., allegro molto, 2-2; Bourrée II., 2-2. These were intended to be played like a menuet and trio. In the first Bourrée the flute is silent. The dance itself probably originated in Auvergne, but some give Biscay as its home. Walther describes it as composed of two equal sections each of eight beats: "The first has indeed only four, but it is played twice; the second has eight and is repeated." Mattheson found it created contentment and affability, and incited "a nonchalance and a recklessness that were not disagreeable." The dance was introduced at the French court under Catherine de Medici in 1565, but it was inherently a dance of the people, accompanied by song. It may still be seen in Auvergne. At the court the dancers stood opposite each other, and there were various steps, the *pas de bourrée*, the *pas de fleurets*, the *pas de bourrée ouvert*, the *pas de bourrée emboîté*. It was danced in short skirts, and Marguerite of Valois liked it, for her feet and ankles and legs were famous for their beauty. It was danced at the court until he end of Louis XIII.'s reign. There it was a mimetic dance. "The woman hovers round the man as if to approach him; he, retreating and returning to flee again, snaps his fingers, stamps his foot, and utters a sonorous cry, to express his strength and joy."

Ludovic Celler—his real name was Louis Leclerq—saw in Auvergne the bourrée danced by peasants, while one of them, endowed with strong lungs, sang alone, without any instrumental support, and for hours at a time, folk-tunes known by the dancers, short tunes, sharply cut, well rhythmed.

The dance was revived at balls under the regency, and it may now be seen in Paris at bals musettes. When the peasants of Auvergne dance, they stamp the third beat with their hob-nailed shoes; and in Paris as coal men, porters, water carriers, they preserve the character of the dance. Alfred Delveau, in "Les Cythères Parisiennes" (1864), described a Bal de la Musette on the Boulevard des Martyrs. There was a sign of a wine-merchant, a fresco painted *à la Courbet*, which represented a tall fellow seated *sub tegmine fagi*, in shirt-sleeves, with a waistcoat and red fez, playing the musette. "It was here that on Sundays and Mondays MM. *les Auverpins* of the quarter came to dance their national bourreés, these water and coal carriers, with black faces and honest

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hearts. And now for the pounding of heels on the floor! O descendants of Vercingetorix, you make a noise, but no scandal. I do not love you, but I esteem you highly."

"Au diable la froide étiquette!
En avant les joyeux ébats!
Le plaisir est à la Musette
Au rendez-vous des Auvergnats.

"C'est le séjour où la folie
Assemble son joyeux parti;
Les murs y sont tachés de lie
Et les bancs de jus de rôti.

"Gorgés de vin et de pitance,
Le cœur tant soit peu guilleret,
Nous pouvons commencer la danse,
L'orchestre est sur son tabouret."

Among modern composers who have used the bourrée form are Saint-Saëns in his "Rhapsodie d'Auvergne," Raoul Pugno in an entr'acte of "La Petite Poucette," Lazzari in an orchestral Suite, Sullivan in his music to "The Merchant of Venice," Chabrier in his "Bourrée Fantasque" for pianoforte, orchestrated by Felix Mottl, and Roger-Ducasse in his Suite Française in D major for orchestra. (Mottl's arrangement of Chabrier's Bourrée Fantasque was performed in Boston at a concert of the Boston Symphony Orchestra, March 4, 1899; the Suite of Ducasse was played in Boston at a concert of this orchestra and for the first time in the United States, April 16, 1910.)

V. Polonaise, with double (or trio), moderato, 3-4. Walther does not mention this dance in his "Musicalisches Lexicon" (1732), but Mattheson (1737) recognizes it, and says that one should judge of its usefulness by seeing it danced, not by hearing it sung. The polonaise is more of a stately procession than a dance. "It is characteristic of the country where we find united oriental splendor and gravity with the proud spirit of an independent Western race. Opened by the couples of highest rank, it takes in the whole company, aged men and women, children, high dignitaries, magistrates, none too solemn or

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careworn to be excused this beautiful exercise of etiquette. The promenade is broken by curtsies. One of its features—that of the man giving up his partner as soon as another comes to claim her—was originally a symbol of the equal rights of all nobles in the state. The new claimant for a lady's hand in the dance must clap his hands after bowing before her. This is the signal to the dancer in possession, who is obliged to give up the lady with apparent politeness; but he retires to a corner and meditates reprisals."

The custom of opening a ball with a polonaise has been introduced in many European courts, but not in France. There was an attempt at Paris in May, 1890, to introduce the dance at private parties. (The name polonaise is sometimes given to a sort of Russian mazurka danced in the form of a cotillion.) Théophile Gautier described in 1866 a polonaise at the Winter Palace, St. Petersburg: "The cortège of brilliant uniforms goes on increasing—a nobleman leaves the hedge and takes a lady by the hand, and this new couple take their place in the procession and keep step with the leader. It must be difficult to walk thus under the fire of a thousand and possibly ironical eyes. Military dress does much for the men, but how different for the women! Most of them walk to perfection, and it is an exceedingly rare art, that of walking gracefully and simply while being watched; more than one great play-actress has never understood it." In the trio of this polonaise by Bach the flute has a florid obbligato to the violas and then the violoncellos.

VI. Menuet, 3-4. The flute is silent.

The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three

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months learning the most graceful and ceremonious of all dancing steps and postures.

An entertaining volume could be written on this dance, in which Marcel saw all things, and of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—"a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet."

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour; first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and a violoncello. The minuets were more like the Polish ones than ours or those of Italy."

The learned Johann Mattheson was of the opinion that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. A dance of noble dames with powder and patches and of men renowned for grace and gallantry, it was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels. It is said—but erroneously—that Haydn was the first to introduce the minuet into the Symphony. The dance is found in the larger sym-

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phonies of Gossel, who wrote and published symphonies before Haydn had composed his first. There is a minuet in the Symphony in D major by Georg Matthias Monn, of Vienna, written not later than 1740. (For a discussion of the minuet in the early symphonies see "Mozarts Jugendsinfonien," by Detlef Schulz, Leipsic, 1900.)

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet,* and the Court.

The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage.

For a minute description of the steps of minuets, ancient and modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229–246 (Paris, 1895).

It is said that the "menuet de la cour" was danced for the first time in New York since the days of Washington at an entertainment given for charity in the Academy of Music in February, 1876.

VII. Badinerie, Presto (Franz preferred "allegro"), 2-4. It takes the place of the customary final gigue. "Badinerie, as 'Badinage': foolery, foppery, toying, tumbling, jugling, any kind of apish gambolling" (Randle Cotgrave's "French and English Dictionary," second edition, London, 1673).

Wotan's "Abschied und Feuerzauber" (Wotan's "Farewell and Fire Charm"), from "Die Walküre" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner sketched the plot of the "Ring" as early as 1848. He wrote Uhlig in 1852: "The introductory evening is really a complete drama, quite rich in action; I have finished fully half of it. 'Die Walküre' entirely." In August, 1854, he was at work on the sketch of the score of "Die Walküre," and the sketch was finished in December.

*The song known as Minuet d'Exaudet—the words are from Favart's comedy, "La Rosière de Salency"—was sung in Boston at a Symphony concert by Mr. Charles Gilibert, April 4, 1903. It was sung here by Mme. Blanche Marchesi, January 21, 1899.

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In February, 1855, he had almost finished the scoring of Act I. when he was called to conduct a season of Philharmonic concerts at London. He began work again on the Seelisberg, near Zürich, but he was sick and his wife was sick, and he was worried beyond endurance. He wrote Liszt: "'The Walküre' I have now with difficulty completed to the middle, including a clear copy. Now I have been kept from work for eight days by illness; if this thing continues, I shall soon despair of ever elaborating my sketches and completing the score." He sent the first two acts to Liszt on October 3, 1855, and said: "This representation on paper will probably be the only one which I shall ever achieve with this work, for which reason I linger over the copying with satisfaction." Liszt immediately answered: "Dearest Richard, you are truly a divine man! . . . When we meet, more about your magnificent, marvellous work." And the Princess von Wittgenstein assured Wagner that she had wept tears of sensibility, "bitter tears over the scene between Siegmund and Sieglinde! That is beautiful, like eternity, like earth and heaven." The last act was finished in April, 1856. Wagner wrote Liszt: "I am extremely eager to know how the last act will affect you; for beside you I have no one to whom it would be worth while to communicate this. It has turned out well—is probably the best I have so far written. A terrific storm—of elements and of hearts—which gradually calms down to Brünnhilde's magic sleep."

"Die Walküre" was performed for the first time, and against the wish of the composer, at the Royal Court Theatre, Munich, August 26, 1870, when the cast was as follows: Siegmund, Heinrich Vogl; Hunding, Bausewein; Wotan, August Kindermann;* Sieglinde, Teresa Vogl; Brünnhilde, Miss Stehele; Fricka, Miss Kaufmann. Wüllner conducted. The performance was a poor one. Ludwig II. was impatient

*August Kindermann, bass baritone, was born at Potsdam on February 6, 1817, and died on March 6, 1891, at Munich. He began his career when he was sixteen years old as a chorus singer in the Berlin Royal Opera House, and Spontini intrusted minor solo parts to him. From 1839 to 1846 Kindermann was a member of the Leipsic Opera Company. He joined the Munich Opera House Company August 1, 1846. He created the part of Wotan in "Das Rheingold" at Munich, September 22, 1869, and on July 26, 1882, the part of Titurel in "Parsifal" at Bayreuth, but his voice was then raucous, and he was distressingly false to the true pitch. He was the father of Hedwig Reicher-Kindermann (1853–83), a dramatic soprano of heroic voice and unbridled temperament, who, after singing at the Court Theatre and the Theater am Gärtnerplatz, Munich, also at Hamburg, Paris, and Leipsic (1880–82), won renown as a member of Neumann's wandering "Wagner Theatre."

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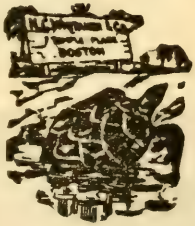
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to hear the music drama, and Wagner, disgusted at the premature performance of "Das Rheingold" a year before at Munich (September 22, 1869), would have nothing to say about the interpretation.

The first authorized performance of "Die Walküre" was at the Festival Theatre at Bayreuth, August 14, 1876, when the cast was as follows: Siegmund, Albert Niemann; Hunding, Joseph Niering; Wotan, Franz Betz; Sieglinde, Josephine Scheffsky; Fricka, Friedericke Gruen; Brünnhilde, Amelia Friedrich-Materna.

The first performance in America was at the Academy of Music, New York, April 2, 1877: Siegmund, Bischoff; Hunding, Blum; Wotan, Preusser; Sieglinde, Pauline Canissa; Fricka, Mme. Listner; Brünnhilde, Mme. Pappenheim. Adolf Neuendorff conducted.

The first performance in Boston was at the Boston Theatre, April 16, 1877, with Eugenie Pappenheim as Brünnhilde, Pauline Canissa as Sieglinde, Miss Grimmenger as Fricka, A. Bischoff as Siegmund, Felix Preusser as Wotan, A. Blum as Hunding. Adolf Neuendorff conducted.

Wotan's "Farewell and Fire Charm" was first performed in Boston from manuscript at a Thomas concert, January 20, 1875. Franz Remmertz was the Wotan.

"The Ride of the Valkyries" was performed in Boston by Theodore Thomas's Orchestra as early as December 6, 1872.

***

Wotan's "Abschied und Feuerzauber" has been performed at concerts of the Boston Symphony Orchestra in Boston: December 30, 1882 (Georg Henschel), November 10, 1888 (Emil Fischer), April 2, 1892 (Heinrich Meyn), December 5, 1896 (Pol Plançon), March 19, 1898 (David Ffrangcon-Davies), November 22, 1902 (Anton van Rooy).

***

The text of the scene is as follows:—

WOTAN.

(*Blickt ihr gerührt in das Auge.*)

Leb' wohl, du kühnes
herrliches Kind!
Du meines Herzens
heiligster Stolz!
Leb' wohl! leb' wohl! leb' wohl!
Muss ich dich meiden
und darf nicht minnig



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mein Gruss dich mehr grüssen;
sollst du nun nicht mehr
neben mir reiten,
noch Meth beim Mahl mir reichen,
muss ich verlieren,
dich, die ich liebte,
du lachende Lust meines Auges:—
ein bräutliches Feuer
soll dir nun brennen,
wie nie einer Braut es gebrannt!
Flammende Gluth
umglühe den Fels;
mit zehrenden Schrecken
scheuch' es den Zagen;
der Feige fliehe
Brünnhilde's Fels!
Denn Einer nur freie die Braut,
der freier als ich, der Gott!

Der Augen leuchtendes Paar,
das oft ich lächelnd gekos't
wenn Kampfes Lust
ein Kuss dir lohnte,
wenn kindisch lallend
der Helden Lob
von holden Lippen dir floss;
dieser Augen strahlendes Paar
das oft im Sturm mir geglänzt
wenn Hoffnungs-Sehnen
das Herz mir sengte,
nach Welten-Wonne
mein Wunsch verlangte,
aus wild webendem Bangen:—
zum letzten Mal
letz' es mich heut'
mit des Lebewohles
letztem Kuss!
Dem glücklicher'n Manne
glänze sein Stern;
dem unseligen Ew'gen
muss es scheidend sich schliessen.
Denn so kehrt
der Gott sich dir ab,
so küsst er die Gottheit von dir.

(Er küsst sie auf beide Augen, die ihr sogleich verschlossen bleiben: sie sinkt sanft ermattend in seinen Armen zurück. Er geleitet sie zart auf einen niedrigen Mooshügel zu liegen, über den sich eine breitästige Tanne ausstreckt. Noch einmal betrachtet er ihre

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Loge hör'!
lausche hieher!
Wie zuerst ich dich fand,
als feurige Gluth,
wie dann einst du mir schwandest,
als schweifende Lohe;
wie ich dich band,
bann' ich dich heut'!
Herauf, wabernde Lohe,
umlod're mir feurig den Fels!
Loge! Loge! Hieher!

(*Bei der letzten Anrufung schlägt er mit der Spitze des Speeres dreimal auf den Stein, worauf diesem ein Feuerstrahl entfährt, der schnell zu einem Flammenmeere anschwillt, dem Wotan mit einem Winke seiner Speerspitze den Umkreis des Felsens als Strömung zuweist.*)

Wer meines Speeres
Spitze fürchtet
durchschreite das Feuer nie!

(*Er verschwindet in der Gluth nach dem Hintergrunde zu.*)
(*Der Vorhang fällt.*)

Mr. William Foster Apthorp has Englished this as follows:—

WOTAN.

(*Much moved, he looks her in the eye, and raises her up.*)

Farewell, thou brave, splendid child! Thou sacred pride of my heart, farewell! farewell! farewell! Must I avoid thee, and must my greeting never more lovingly greet thee; shalt thou no more ride by my side, nor hand me mead at the banquet; must I lose thee, thee whom I loved, thou laughing delight of my eyes:—then shall a bridal fire burn for thee, as never one burned for a bride! Let a flaming glow glow round the rock: let it scare the coward with devouring terrors; may the dastard flee Brünnhilde's rock:—for let only one woo the bride, who is freer than I, the god!

(BRÜNNHILDE *throws herself, touched and in ecstasy, into his arms.*)

WOTAN.

The shining pair of eyes that I oft have smilingly fondled, when a kiss was the reward of thy joy in fight, when the praise of heroes flowed in childish prattle from thy sweet lips:—this beaming pair of eyes, that so often have gleamed upon me in the storm, when the yearning of hope singed my heart, and my wish longed after

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LONDON PRESS NOTICES

THE MORNING POST, June 6, 1912.

America has, in Mr. CHARLES ANTHONY, a pianist who stands for what is inassertive, and therefore agreeable. He made his first appearance in London at the Æolian Hall on Tuesday, and contented himself — and his audience — with a programme that included no sonata. His sympathies extended from Bach, and thence from Brahms, Schumann and Chopin down to Debussy, Albeniz, Saint-Säens, and d'Albert without being strictly chronological. Mr. Anthony has a good technique and his tone a lyrical sweetness. His best right to appreciation was secured by the way in which he dealt with more imaginative pieces, like the Brahms Intermezzo and a Debussy group. The pianist had an enthusiastic audience.

THE REFEREE, June 16, 1912.

At Æolian Hall, Mr. CHARLES ANTHONY made an excellent impression by the intelligence, crispness, and refinement of his pianoforte playing at his recital.

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world-ecstasies from out of wildly weaving terror:—for the last time let it rejoice me to-day with the last farewell kiss! Let thy star shine for the happier man; it must be quenched in parting for the hapless eternal one! For thus does the god turn from thee: thus does he kiss the divinity from thee.

(*He kisses her upon both eyes, which forthwith remain closed: she falls gently fainting back in his arms. He leads her gently to lie on a low moss hillock, over which a fir-tree spreads out its wide branches. Once more he contemplates her features, and then closes her helmet; then his glance lingers once more sorrowfully on her form, which he at last covers with the Valkyr's long steel shield. Then he walks with solemn determination to the middle of the stage, and turns the point of his spear toward a mighty boulder.*)

Loge, hear! listen hitherward! As first I found thee as fiery glow, as then once thou vanishedest from me as swishing flame: as then I bound thee, I loose thee to-day! Up, flickering flame, flame around the rock all ablaze! Loge! Loge! Hither to me!

(*At the last call he strikes the rock three times with the point of his spear, whereupon a flash of fire darts out from it, and quickly grows to a sea of flame, to which Wotan points out the circuit of the rock for its channel with his spear point.*)

Let him who fears the point of my spear never walk through the fire!

(*He vanishes toward the background through the glow. The curtain falls.*)

The orchestral part of this scene is scored for piccolo, three flutes (one of which is interchangeable with piccolo), three oboes, cor anglais, three clarinets, bass clarinet, three bassoons, eight horns, three trumpets, bass trumpet, four trombones, contrabass tuba, two pairs of kettle-drums, six harps, Glockenspiel, triangle, cymbals, strings.

QUERY— In the Programme Book of October 11–12, 1912, this statement is made on page 34: "Liszt composed about 1826 a pianoforte étude entitled 'Mazeppa,' inspired by Victor Hugo's poem of the same name. This poem was written in May, 1828, and published in 'Les Orientales' in 1829." This statement seems contradictory.

Theodor Müller-Reuter says, in the article on "Mazeppa" in his "Lexikon der deutschen Konzertliteratur" (Leipsic, 1909), p. 309: "Nach einer bereits 1826 (?) komponierten Klavieretüde."

L. Ramann says, in her "Franz Liszt," 2, ii., p. 274: "Von einer kleinen, von ihm als 15 jähriger Knabe 1826 komponirten Étude," etc.

But, according to the edition of "Les Orientales," published by Hachette et Cie (Paris, 1877), Hugo's "Mazeppa" was written in May, 1828. Hugo's preface to "Les Orientales" is dated January, 1829. The preface to the seventh edition is dated February, 1829.

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SATURDAY EVENING, NOVEMBER 16, at 8 o'clock

PROGRAMME

Sibelius . . . . . Symphony No. 1, in E minor

Glazounoff . . . . . Ouverture Solennelle, Op. 73

Tschaikowsky . . Concerto for Pianoforte, No. 2, in G major

Chabrier . . . . . Rhapsody for Orchestra, "España"

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Programme

Sibelius . . . . . Symphony No. 1, in E minor, Op. 39

I. Andante ma non troppo; Allegro energico.
II. Andante, ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una fantasia): Andante; Allegro molto.

Glazounoff . . . . . Ouverture Solennelle, Op. 73

Tschaikowsky . Concerto for Pianoforte, No. 2, G major, Op. 44

I. Allegro brillante e molto vivace.
II. Andante non troppo.
III. Allegro con fuoco.

Chabrier . . . . . "España," Rhapsody for Orchestra

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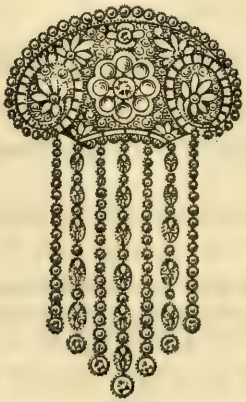
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SYMPHONY IN E MINOR, NO. 1, OP. 39 . . . . . JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

Sibelius has thus far composed four symphonies. The first was composed in 1899 and published in 1902. The first performance of it was probably at Helsingfors, but I find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907, when Dr. Muck conducted.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. Allegro energico, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and

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contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

II. Andante, ma non troppo lento, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, un poco meno andante, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, molto tranquillo. The mood of this episode governs the measures that follow immediately in spite of an attempt at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-

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wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo, and the clarinet sings the second theme, but it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

Ouverture Solennelle in D major, Op. 73.

Alexander Glazounoff

(Born at St. Petersburg, August 10, 1865; now living in St. Petersburg.)

This overture was first performed at a "Russian Symphony Concert" in St. Petersburg in October or November, 1900. The conductors of these concerts were then Rimsky-Korsakoff, Glazounoff, and Liadoff.

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For about ten years the concerts had been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera orchestra; but the audiences had been extremely small. An enthusiastic band of two hundred or more was faithful in attendance and subscription. Many important works were produced at these concerts, and various answers were given to the stranger that wondered at the small attendance. The programmes were confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new piano concerto or vocal composition was introduced, "the pianist or singer was not a celebrity, but a plain, ordinary mortal." This practice of selection was, of course, repugnant to the general public. "A. G." added that the conductors were distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; that Rimsky-Korsakoff and Glazounoff, acknowledged masters of instrumentation, killed their own brilliant works when they put down the pen and took up the stick. Probably the partisan spirit shown in the programmes contributed largely to the failure of the concerts, which were named Russian, but were only the amusement of a fraction of Russian composers, members of the Musical Left, or the Young Russian School. Rubinstein's name never appeared on the programmes, Tschaikowsky's name was seldom seen, and many modern Russians were neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others, were performed for the first time at these concerts, and awakened general interest; "but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere." Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers were admired throughout Russia.

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At the concerts during the fall and the early winter of 1900 this overture by Glazounoff, a symphony in E-flat in five movements by Scriabine, a "Scherzo-Phantasie" by Akimenko, and a prelude to the ballet "Wild Swans" by Sokoloff were produced; and at the concert of December 8 the thirty-fifth jubilee of Rimsky-Korsakoff's musical life was celebrated with great rejoicing.

Glazounoff's overture was then known as a "Festival Overture"; but, when it was published in 1901, it appeared as an "Ouverture Solennelle." It is dedicated "To the Artists of the Court Orchestra of His Majesty, the Emperor of All the Russias." The two alternating movements are an Allegro vivace and a Meno mosso. The structure is broad and simple. There is no programme; the music is absolute overture music in conventional form. The work is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrum, big drum, cymbals, triangle, and strings.

The overture was performed at London at one of Newman's Promenade Concerts, October 29, 1901. It was performed by the Chicago Orchestra, December 7, 1901.

The first performance in Boston was at a concert of the Boston Symphony Orchestra February 15, 1902, when Mr. Gericke conducted.

Mr. George Proctor was born in Boston on December 18, 1873. His father, a musician and singer, gave him his first lessons, but died when the son was nine years old. The boy developed a remarkable soprano voice, and was the chief boy chorister at the Church of the Messiah from his twelfth to his fifteenth year. The next year he was organist of the church. Having studied the organ and pianoforte in Boston, he went to Vienna, and was a pupil of Theodor Leschetitzky from 1892 to 1896. Returning to the United States, he made Boston his home, and has been busy as virtuoso and teacher.

Mr. Proctor has played in Boston at concerts of the Boston Symphony Orchestra: January 2, 1897, Schütt, concerto for pianoforte, No. 2, F minor, Op. 47 (first time in Boston); January 30, 1904, Liszt, concerto No. 1, in E-flat major.

He has played with this orchestra in other cities and also with other orchestras. He has been heard here frequently in chamber concerts and recitals. His first appearance here in recital was on January 21, 1897.

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(Born at Votkinsk in the governmet of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky worked on this concerto in 1879–80. He wrote to Mme. von Meck, February 18, 1880, when he was at Rome: "I am making progress with my concerto; the unwillingness and apathy from which I now suffer are to me as unexplainable as was the ease with which I composed this work at Kamenka and Paris. But I was then in a healthy mental condition, and I am not so to-day." Now Tschaikowsky was at Kamenka in October, 1879, and in Paris in November and December of that year. He wrote from Kamenka to Mme. von Meck (October 24): "I have begun a pianoforte concerto, and intend to work at it without haste and over-fatigue"; and a few days later: "Only a month—and I shall be at Naples! I look forward to this as a child to his birthday, and the presents it will bring. Meanwhile things are going well with me. My latest musical creation begins to grow and display more characteristic features. I work with greater pleasure and try to curb my habitual haste, which has often been injurious to my work." On December 1st he wrote to Jurgenson, the publisher, from Paris: "At present I want to work slowly at my concerto." By the 15th of the month he had finished the sketch: "I am very pleased with it, especially with the Andante."

Mrs. Newmarch, in her translation of Tschaikowsky's Life, by his brother Modeste, publishes only a portion of the letter from Rome,—passages expressing the composer's wonder at the works of Michel

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Angelo, and his delight in a French translation of Tacitus. The gloomy remarks about his own mental condition are in Paul Juon's translation into German. It appears that Tschaikowsky complained the month before of his mental state; for he heard on January 22d of his father's death, and that his own sister and her daughter were sick.

On August 24, 1880, Tschaikowsky wrote to Jurgenson that he should like to look through the concerto once more, and he asked for another revise. "When I sent the concerto to Nicholas Rubinstein in the spring, I asked him to make his criticisms to Tanéïeff, and to request the latter to make the necessary alterations in the piano part without changing the musical intention, of which I will not alter a single line. Tanéïeff replied that there were no alterations required. Consequently this must have been Rubinstein's opinion. But we can hardly assume that he will study the work." He wrote Jurgenson again, this time from Rome, January 16, 1882: "This season I have no luck. 'The Maid of Orleans' will not be given again; 'Oniegin' ditto; no one plays the pianoforte concerto (the second); in short, things are bad."

The first performance of this concerto was at a symphony concert in the hall of the Art and Industrial Exhibition, Moscow, on May 30, 1882. The concert was under the direction of Anton Rubinstein. (Nicholas Rubinstein died March 23, 1881.) The pianist was Serge Tanéïeff. It is said that the concerto was applauded, "but it was

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difficult to determine whether the applause was intended for the composer or the pianist."

Tanéïeff wrote to Tschaikowsky: "The opinions about the concerto widely differ, but all are unanimous in saying that the first two movements are too long. Some think that the concerto is one of the most beautiful and brilliant; others say the contrary, that it is inferior to your first, etc. The violin and violoncello solos in the second movement pleased only a very few; they say that the pianoforte has nothing to do in this movement, and, this cannot be contradicted, the weight of importance is on the side of the other two instruments. But as a whole it is clear that the concerto is suitable for public performance."

To him Tschaikowsky replied, writing from Grankino (June 23, 1882): "I am very thankful for the performance of the concerto. I grant willingly that the concerto suffers from undue length and regret that the persons to whom I intrusted it two years ago for a critical examination, did not call my attention in due time to its faults. You have therefore shown me a greater service, a far greater one than the excellent performance of the concerto in its present incompleteness. Nevertheless *merci, merci, merci!*"

The next day Tschaikowsky wrote to Jurgenson with reference to an edition of selected pianoforte pieces of his composition: "I myself

*These words are in French in the original letter.

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cannot make the revision, for I am not enough of a pianist. I cannot endure my pianoforte pieces with the exception of the sonata and the two concertos; but to look through and to correct demand love."

In 1889 this concerto with Sapellnikoff pianist achieved great success at Moscow. The same pianist played the concerto at a concert in Paris of Tschaikowsky's works, the twenty-third of Colonne's series, April 5, 1891. When Tschaikowsky was in New York, Franz Rummel on May 6, 1891, waited for him half an hour to play this concerto to him. "But we did not play it. I practised my powers of eloquence instead. I tried to prove to him that there was no reason why I should accede to his proposal—to conduct his concert gratuitously on the 17th." Rummel played it at a concert of the Semi-centennial Anniversary of the Philharmonic Society of New York, April 22, 1892.

The first performance of this concerto in New York, and probably in the United States, was at a concert of the Philharmonic Society, November 12, 1881, when Mme. Madeline Schiller was the pianist.

The first performance of the concerto in Boston was at a concert of the Harvard Musical Association, given in the Boston Museum, February 9, 1882, when Mme. Madeline Schiller was the pianist.

When Mr. Alexander Siloti played the concerto in Boston at a concert of the Boston Symphony Orchestra, February 5, 1898, he used the second edition of the score "revised and shortened according to the composer's directions by A. Siloti," and then made certain cuts in this revised edition.

Mr. Proctor uses Siloti's edition at this concert, but he has made cuts in the long cadenza of the first movement. The short analysis that follows is based on Siloti's edition.

The orchestral part of this concerto, which is dedicated to Nicholas

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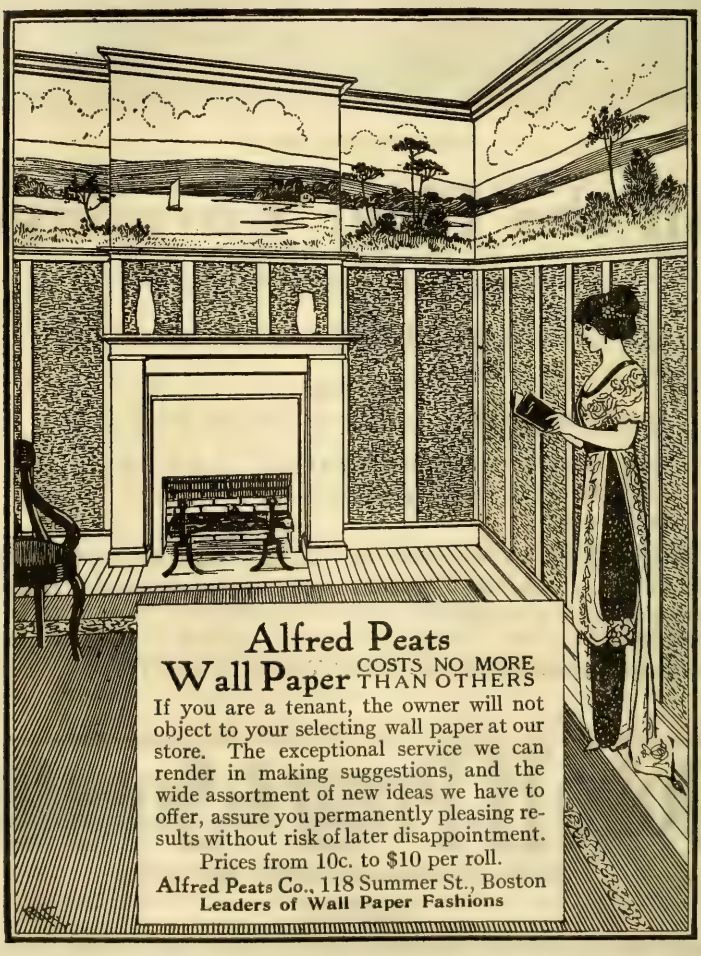
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Rubinstein, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and the usual strings.

The first movement, Allegro brillante e molto vivace, G major, 4-4, begins forte with the well-rhythmed first theme announced and developed by the full orchestra, alternating with the pianoforte. There is subsidiary passage-work for the pianoforte. The key changes to E-flat major, and the beat to alla breve, l' istesso tempo. Clarinet and horn, over a tremolo of strings, have a cantabile phrase in imitation, after which the pianoforte gives out the expressive second theme. The development is in imitation. The conclusion theme is in C minor, and this is developed at some length by the pianoforte against counter-



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phrases in the orchestra. The first motive returns vigorously in orchestra and solo instrument. There is a fortissimo passage in C major on the cantabile theme of the clarinet and horn. The free fantasia is worked at some length, and goes into the cantabile theme which introduces the second in B-flat major. The second theme enters again, and the development is like that of the first section. The conclusion theme comes now in G minor. There is a long and unaccompanied cadenza for the solo instrument. The coda ends in G major, tempo giusto, alla breve.

II. Andante non troppo, D major, 3-4. There is free preluding. The romanza theme is announced and developed by the pianoforte, then by solo violin against figures for solo violoncello. A recitative-like orchestral passage, interrupted by chords for the pianoforte, leads to the next movement.

III. Allegro con fuoco, G major, 2-4. The finale is a rondo on four themes. The first in G major is given out and developed by the pianoforte, accompanied by the orchestra. The second, in E minor, is developed by pianoforte and orchestra. The third is in G major, and is first given out by the pianoforte. There is transitional passage-work which leads to the appearance of the fourth theme,—B minor, then modulating to D major. There is a fortissimo return of the first theme. The second part of the movement is much like the first, but the fourth theme is omitted. In the coda there is a development of new thematic material, and the first theme reappears at the end.



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Other Programme Books of the Boston Symphony Orchestra have contained accounts of Chabrier the musician, as that, for instance, of November 23, 1907, and biographical sketches are to be found in the encyclopædias. (That in Grove's—revised edition—is inadequate and unappreciative.) Let us now consider the man.

Chabrier was, first of all, a man of Auvergne, and the people of Auvergne have long been mocked by the Parisians, but proverbs have been more pleasantly disposed. "Les Auvergnats et Lymosins mind their own business and then that of their neighbors." That they were great eaters of turnips was noted by Tallament des Reaux in the seventeenth century. In Paris the petty dealers in coal, the porters of wood and water, the man for rough street work, came from Auvergne, and in novels they were represented as morose, rude, avaricious. Alfred Delvau, in his "Cythères Parisiennes," an account of dance halls in the Paris of the early sixties, describes men of Auvergne at the Casino, where the musette was heard and the noise of nailed soles as the *bourrée* was danced. He wrote almost maliciously: They leave their province in wooden shoes, work painfully in the city to amass, sou by sou, enough to buy a strip of land, and marry the waiting woman, a sturdy creature with ruddy spread-out face. "They do not dream of love; they carry water in the morning to the Parisian women, the least clad and the least prim, and no spark kindles their imaginations. They have all the negative virtues and none of the charming vices that make civilized man endurable. It is rightly said of them:

* I am indebted to these books: "Chabrier" by J. Desaymard; "Chabrier" by René Martineau; "Chabrier" by Georges Servières.

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'Neither men nor women; all Auvergnats. They are a third sex to which I would not belong for all the gold in the world. I admit it is a pleasant thing to own land when you are forty in Saint-Flour or Aurillac; but so much self-restraint, sobriety, privation is too high a price to pay.'" He likens them physically and mentally to the granite of their mountains. "Tippoo Saib said: 'I should prefer two days of a tiger's life to the existence of a sheep for two hundred years.' I prefer two hours of my poor existence to the whole life of a rich man of Auvergne."

Now Chabrier was a son of his province in this: in his passion for rhythm, for strongly marked dance rhythm. J. Desaymard, the author of "Chabrier: Un Artiste Auvergnat" (Clermond-Ferrand and Paris, 1908), waxes epic thinking of the mountain dances. Noting the severity of the lines in the evolutions of the male dancers, the modest grace of the women turning, whose breasts are immovable, whose arms fall inert, whose feet, hidden under wide-spreading petticoats, apparently do not touch the ground, he exclaims: "This is art and of the best!" "And what a proud expression of joy is that 'Ehio-o,' which interrupts the drunken silence of the dance. . . . The 'Ehio-o' of those dancing the bourrée, shouting their paroxysmal sensation, is to Chabrier a full inspiration." The composer also betrayed his race by fierce joy in living, by passionate vehemence. "His accents will be



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in the magic forest of art, a fanfare unheard before, a native, brutal splendor."

The composer was born at Ambert, a little town in a charming country. His name has pastoral significance, for it means goat-herd. His family was distinguished by mental vivacity, receptivity of impressions, a desire to astonish, and excessive nervousness. The traditional profession of the family was the law. The grandfather was a judge, the father an advocate. This father was tenacious, shrewd, vehement, given to the exuberant jesting that afterward distinguished Emmanuel. He made a famous plea for the abolition of the rule that then forbade lawyers to wear a mustache.

Emmanuel was a good pupil at school, intelligent, amiable, rather turbulent, and already greatly interested in music. It has been said in encyclopædias that his parents were opposed to his becoming a professional musician. This is not true: they were proud of his precocious skill; they delighted in his dance music improvised on the pianoforte. He took lessons of a violinist at Clermont-Ferrand, and tried his hand at composition. He had not made up his mind: he had a talent for painting; but the father thought it time for him to study law, and toward 1857 the family moved to Paris. Emmanuel was then about sixteen years old. He completed his college course, and entered the law school.

The father was physically well rounded and of somewhat rude behavior. The mother was slim, supple, graceful. An old photograph shows her as "noble and charming," with her hair in smooth bands, robed in a flounced dress with pagoda sleeves. She was musical. She liked social enjoyments, dancing, all festival occasions. Her son probably owed his artistic tastes and his amiability to her.

The parents did not wish Emmanuel to enter the Conservatory in

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Paris. Édouard Wolff, a pianist of Polish origin, who had been a pupil of Chopin's teacher and intimate with Chopin, gave him pianoforte lessons. Semet and Hignard taught him harmony, counterpoint, and composition. He became an extraordinary pianist,—*i.e.*, he had a certain, almost incredible facility; but he realized that it was too late for him to be an accomplished pianist in the full meaning of the word, and he devoted himself to composition. In a large measure he taught himself and shaped his art. It has been said that he was a pupil of César Franck, but the statement is untrue. He respected and admired Franck's art, perhaps he was somewhat influenced by it, but he never took lessons of Franck. He thought out his own schemes of harmony and instrumentation. Wagner was to him a supernatural being. Chabrier visited Bayreuth, and came in contact with foreign musicians, especially with Felix Mottl. In the earlier years he was intimate with Vincent d'Indy, de Bréville, Duparc, Chausson; with Gabriel Fauré and Messager; later with Bruneau, Charpentier, and others. He was also intimate with Daudet, Edmond de Goncourt,* Zola, Mendès, Richepin, Rostand, Paul Verlaine. He saw much of Verlaine in the "strange salon" of Mme. Nina de Callias,† where all night was the utmost animation, "encouraged by the amiable and lively Nina," and Chabrier would plot melodic thoughts on the pianoforte while poets declaimed and painters sketched. Verlaine and he talked of writing an operetta together, and Mr. Edmond Lepelletier says that the poet gave Chabrier the scenario of "L'Étoile," ‡ which, refashioned, and signed by Leterrier and Vanloo, was produced. Chabrier also saw Verlaine at home, for "pauvre Lelian" then had a home. A sonnet in "Amour" is dedicated to the musician:—

* Chabrier is mentioned only once in the "Journal des Goncourt." Edmond dined with politicians at Charpentier's on March 3, 1891: "Constans, meridional, Floquet, meridional, Daudet, meridional, the composer Chabrier, who dined there, meridional. Ah how the poor North is beaten at this time by the Midi!"

† For a graphic description of Mme. de Callias and her salon see "Paul Verlaine" by Edmond Lepelletier (pp. 170–183).

‡ "The Merry Monarch," in which Mr. Francis Wilson and Marie Jansen disported themselves, was based on "L'Étoile."



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Passait l'Ecce Deus et le Je ne sais quoi.

Chez ma mère charmante et divinement bonne,
Votre génie improvisait au piano,
Et c'était tout autour comme un brûlant anneau
De sympathie et d'aise amiable qui rayonne.

Hélas! ma mère est morte et l'ami cher est mort.
Et me voici semblable au chrétien près du port,
Qui surveille les touts derniers écueils du monde,

Non toutefois sans saluer à l'horizon,
Comme une voile sur le large au blanc frisson,
Le souvenir des frais instants de paix profonde.

And in the salon of the Marquise de Ricard the composer met Anatole France, François Coppée, Villiers de l'Isle Adam, José-Maria de Hérédia, Théodore de Banville, and in this salon he would sing his picturesque music for Hugo's ballad, "Le Pas d'Armes du Roi Jean," a ballad that also excited the fancy of Saint-Saëns. Chabrier was not averse to the pleasures of "good society," and through his family connections, by reason of his education, wit, personal charm, he was a welcome guest, so that we find the ingenuous Desaymard greatly impressed, delighting to name "those present" at the posthumous performance of "Briséïs" and insisting that Chabrier's art was appreciated by an "aristocratic public." He also admits that this public may have influenced Chabrier's art. "Accustomed to seek the applause of a chosen few, deprived for a long time of contact with the public at large, Chabrier, as many other good musicians of that period, wrought in art for the fastidious. Never commonplace, he was sometimes complex and too refined."

At the zenith of his power, Chabrier was short, fat, all curves. His

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neck was too short; his hair was sparse; the piercing eyes were globular and projecting; the nose was fleshy; the mouth had a childish pout, and laughter disclosed brilliant teeth. His hands were stubby and fat. His gestures were extraordinarily lively. He dressed himself with a peculiar elegance. His clothes were scrupulously "correct"; but there was a dash of the artist's taste,—he delighted in snuff-colored waistcoats,—and there was a suggestion of the province. In a photograph taken by Gendraud and published in Desaymard's "Chabrier," the composer as a young man is portrayed as strikingly handsome, with a resolute, almost defiant air. The later pictures show him with heavy, drooping eyelids, a short and pointed beard, thin hair. The Chabrier portrayed by Engel and by Desmoulins is the man known throughout Paris in his best days, a familiar apparition at concerts, always restless, gesticulating, puffing, with a white foulard about his neck, with the congested face that gave warning of the impending attack that ruined him physically and mentally.

He was enthusiastic, effusive. Hazlitt, in his essay "On the Cause of Methodism," describes an enthusiast as the result of an uncomfortable mind in an uncomfortable body. This sour definition does not explain Chabrier's enthusiasm. He loved life; he was easily moved, willingly astonished. Naïve in his welcome of impressions, swayed by joy, he wept over a trifle, he was quickly angry. His face lighted up when he heard an unusual chord or a piquant rhythm, and he roared and laughed approval, while the first notes of the Prelude to "Tristan and Isolde" set him a-sobbing. Sympathetic, tender, good, he wore his heart on his sleeve. Boisterous in humor, he could be profoundly serious, and he was religious in a way that seemed to some fantastical. He worshipped artistically and mystically "Notre-Dame-du-Port," the miraculous Virgin of Clermont-Ferrand. One day, leaving a church with d'Indy, after having sung motets under the leadership of Bordes, he exclaimed, still trembling: "Ah, my dear boy, religion—that's all there is!" Georges Servières, in his "Chabrier," tells an amusing anecdote, too Gallic for translation in this Programme Book, to show the vagueness of his notions concerning Christianity. He was a loving son, a devoted husband and father.

As a musician, he was pathetically ambitious. He knew there was much in him, and he wished the world to know it. A stern critic of his own compositions, he displayed a fine attitude toward all forms

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of art. Sometimes he expressed his opinions epigrammatically, and he could be bitter. When Godard said to him: "What a pity, my dear Emmanuel, that you applied yourself to music so late in life," he answered: "It's a greater pity, my dear Benjamin, that you began so soon!" Often extravagant in the expression of likes and dislikes, he would declaim in parlors with disconcerting frankness, and with a wildness of speech that included puns and paradoxes. Hugues Imbert described him as amiable, gay, fond of a joke, a man of keen wit, with a hearty laugh which was not always without malice. He gathered about him artists and amateurs. There were Saint-Saëns, with his prodigious musical memory and true Parisian playfulness; Massenet, "with his air of a repentant Magdalene"; the actors Grenier and Cooper; Manet, the painter; Taffanel, the flute-player. There were performances of Schumann's symphonies; there were also delirious parodies, as when Saint-Saëns impersonated Gounod's Marguerite. There were strange instruments, as a queer organ with strange stops, which set in motion cannon, drums, etc. One fine evening in spring the noise through the open windows drew a crowd in the street below, and some one shouted: "If I were your landlord, I should be too happy to ask you for rent."

Chabrier was especially fond of Vincent d'Indy. A portrait of the latter when young, with very long hair which fell over the forehead, was near him in his study, with a medallion of Berlioz, a mask of Wagner, ivy gathered on the tombs of Schumann and Liszt, pictures of Lamoureux, Hermann Levi, and Mottl. His admiration for César Franck rose to devotion. During the last and sad years he interested himself in the works of the younger composers, as "Le Rêve" of Bruneau. He begged Debussy, whose talent he greatly admired, to send to him his string quartet, so that he might see it before he died.

His dislikes were equally strong. Robert Brussel and he were once driving to Cheret's studio. "Suddenly Chabrier hit the cabman a cannon-ball blow in the back, and shouted 'Stop!' Disturbed, I looked at Chabrier, whose eyes were rolling in anger. Clutching my arm, he said: 'Do you see that man walking there? It's that blackguard X. who makes such dirty music. Go on, Cabby!' Such was Cha-

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brier. The unfortunate X. had done no other wrong, no doubt, than to write commonplace, inexpressive music, but that was the worst thing he possibly could have done. Chabrier could never forgive the *quelconque* in art. The walls of his parlor and studio were covered with canvases of his friends the innovators: Manet, Monet, Renoir, Sisley, Cezanne; and his comrades among the musicians were d'Indy, Fauré, Duparc, Chausson, —that is to say, artists who were struggling, toiling, toward an unexplored horizon. The manufacturer of music was his pet aversion, and nothing was more amusing than a short encounter between Chabrier and Ambroise Thomas. . . . One night at the Opéra during a performance of 'The Valkyrie,' he prevented me from hearing a note of the music drama, constantly elbowing me to draw my attention, analyzing the music for me, overpowering me with technical details, which he punctuated with interjections of admiration. The difficulty of restraining his enthusiasm was shown in his books. His edition of Wagner, which I preserve preciously as a gift from his family, bears in the margins strokes of the admiring pencil. On each page there is an exclamation point, or 'How beautiful!' or 'Admirable,' and great lines made with the sweeping gesture characteristic of him enclose especially love pages."

M. Brussel has spoken of Chabrier's collection of pictures. Although his income was comparatively small and little swollen by sums that came from the sale of his compositions, he bought pictures unappreciated at the time, so that the collection which was dispersed after his death included eight paintings by Monet, six by Renoir, two by Sisley, two by Forain, and eleven by Manet, among them "Skating" and "Le Bal aux Folies Bergère." "He was associated with the efforts of the young school that was destined to upset the rules of painting by analysis and the sincere expression of colored sensation. His name was connected with the history of this artistic movement, one of the most serious and important of our time; his name is especially linked to that of Manet, the powerful visionary who was the dear friend of the composer and died in his arms."

Chabrier's correspondence disclosed his own literary ability. Some of the sketches of country life remind one of Jules Renard's. "This morning at four o'clock the house was awakened by a chicken vendor. He sells chickens here at 4 A.M. At five he sells them at Tours, at six at Blois, at seven at Etampes. He comes back to Neuillé with an empty basket, goes to bed again, and begins again the next morning. And this man is poor." He described a garden under the rain as "of an idiotic green." When his youngest child took his first communion, Chabrier wrote: "Kiss the little wolves for me, especially the dear whelp who to-day accomplishes a characteristic act, one full of ten-

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derness. Tell him to ask Him whom he invokes to protect us all, for we strive to do our best and are not wicked. Tell him to ask for mamma good sight and health, proper reports for the big brother and for poor papa much inspiration and a little money. The good Lord is always very busy, but on the days of a first communion I am sure that He turns his divine ears especially toward little children desirous of heaven and all curled for the occasion, and He should be very gentle, very accommodating, very accessible."

Extracts from a letter written to the editor of the *Revue d'Aujourd'hui* (about 1890), who entreated him to serve as music critic for that magazine, will give an idea of his mad humor: "Reserve for me, if you are so inclined, a position as bashibazouk, an intermittent gentleman; I give you full liberty to do this. Look for some one *recta*, a serious bearer of perfect copy—there are such competent persons; and above all a modern man, a fellow of hot convictions and fiery zeal. Find a hairy slayer of the repertoire, a slugger of opera managers, a nimble lighter of new street lamps, and a radical extinguisher of the old ones; that's the ideal chap for you. But why look toward me for anything good? When a man has little hair left, and that is white, he should stop playing the pianoforte in public."

He was an unlucky man. "Le Roi malgré lui" was an instantaneous success, but the Opéra-Comique was destroyed by fire after three performances. "Gwendoline" was successful at the Monnaie in Brussels; but the managers soon after failed. Alfred Bruneau wrote: "They were too late in performing 'Gwendoline' at the Opéra. No one was more overflowing with life, spirit, joy, enthusiasm; no one knew how to give to tone more color, to make voices sing with more exasperated passion, to let loose with more of a shock the howling tempest of an orchestra; no one was struck more cruelly, more directly, in his force than Chabrier. The good, jovial, tender, big fellow, who, changed to a thin, pale spectre, witnessed the performance, so long and so sadly awaited, without being able even to assure himself that he saw

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at last his work on the stage of his dreams, his work, his dear work; the master musician, deprived of his creative faculties, whom the passion for art led, however, each Sunday to the Lamoureux concerts, frenetic applauder of his gods, Beethoven and Wagner, finding again at the occurrence of a familiar theme or at the appearance of an amusing harmony the flaming look, the hearty laugh, which each day, alas, enfeebled!

"The prodigious liveliness which individualizes to such a high degree the works of Chabrier was the distinctive mark of his character. The exuberance of his gestures, the solid frame of his body, the Auvergnian accent of his voice, which uttered the most varied remarks and punctuated them at regular intervals by inevitable exclamations, '*Eh! bonnes gens!*' or '*C'est imbecile,*' the boldness of his hats, the audacity of his coats, gave to his picturesque person an extraordinary animation. He played the pianoforte as no one ever played before him, and as no one will ever play again. The spectacle of Chabrier stepping forward, in a parlor thick with elegant women, toward the feeble instrument, and performing 'España' in the midst of fireworks of broken strings, hammers in pieces, and pulverized keys, was a thing of unutterable drollery, which reached epic proportions.

"Because Chabrier possessed also, and to a supreme degree, charm and grace,—nor do I need to say, without any affectation,—he enwrapped certain types of womanhood, his voluptuous Sulamite, for example, and the tragic bride of Harold (Gwendoline) in delicious dress of sevenths, ninths, and appoggiaturas, which adorned them in exquisite manner. But he had, above all, originality, the gift of creation, and refusing to be a vassal of any school, not being a pupil of any one, having acquired by patient study and repeated hearings of the masters the trade for which he had fashioned for himself his own tools, he allowed an admirable artistic temperament to develop itself in fullest liberty. . . .

"Let us also report the pitiless and idiotic cruelty of things. Can one never attain the wished-for goal, and will it never be permitted to any one to accomplish wholly the work of his life? After years of struggles and pains, Chabrier, in the ultimate hope of better days, is struck by the frightful disease which destroys his thought and leaves unfinished the lyric drama ["Briséïs"] which would have led to him glory and added to the honor of French music. I take pleasure in remembering him as he was formerly in his gay lodgings, where pictures by Manet, Monet, Renoir, fastened to the walls, laughed in their joyous harmonies of colors. I remember him young, robust, jovial, enthusiastic, playing for me the first act of 'Briséïs. With what fire he



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declaimed the beautiful and sonorous verses of Mendès! With what ardor he sang at the poor thin pianoforte his magnificent orchestral hymns! But I open a drawer and find there one of his letters, which brings to me the sad reality of the present moment. It is the last letter he wrote to me. The rude and firm characters of former days are changed into a hesitating and feeble penmanship. The letter ends as follows: 'You are very happy, for you can work for a long time.'

"A too violent worker, because, having sacrificed his soul and his body to art, struck down by excessive cerebral expense, he was obliged to interrupt his task and to look on—you may imagine with what despair—the shipwreck of his intelligence. I know of no martyrdom comparable to that which the poor man, a conscious witness of his misfortune, endured for long months, and I know of none more glorious."

It was about 1890 that the friends of Chabrier became alarmed about his health. He would absent himself from Paris for weeks, seeking rest in the country. The symptoms grew more threatening. He was subject to vertigo, which would disappear only when he went to the pianoforte. He was now thin, sombre, irritable. His one longing was to complete "Briséïs." Having played the first act to comrades in Paris, he said: "You will not see me for a long time. I am sick, and like the animals I am going to hide myself." And he was not seen until the first and tardy performance of "Gwendoline" in Paris. On the night of the dress rehearsal he sat in a box between his wife and sons. The audience and the orchestra applauded at the end. He did not know what it was all about. Catulle Mendès pushed him forward, and then Chabrier put his hand on his heart and wept. Paralysis of the brain gave him death in life. What was left of his spirit departed from the body September 13, 1894. It was his wish to be buried at Passy near Victor Wilder and Manet. There was no room for him in that graveyard, and the burial was at Montparnasse.

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When Chabrier was six years old, he began the study of music at Ambert with a Spanish refugee, named Saporta. One day when the boy did not play to suit the teacher, Saporta, a violent person, raised his hand. Nanette,* the servant who reared Chabrier, and lived with him nearly all his life, came into the room. She saw the uplifted hand, rushed toward Saporta, slapped his face, and more than once.

In 1882 Chabrier visited Spain with his wife.† Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in *S. I. M.*, a musical magazine (Paris: Nos. January 15 and February 15, 1909). Wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it. These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles . . . and all this to the cry of '*Olle, Olle, anda la Maria! Anda la Chiquita! Eso es! Baile la Carmen! Anda! Anda!*' shouted by the other women and the spectators! However, the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time. (The tango alone is in two time.) The cries of the women excite the dancer, who becomes literally mad of her body. It's unheard of! Last evening, two painters went with

* Chabrier's delightful "Lettres à Nanette," edited by Legrand-Chabrier, were published at Paris in 1910.
† His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.

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us and made sketches, and I had some music paper in my hand. We had all the dancers around us; the singers sang their songs to me, squeezed my hand and Alice's and went away, and then we were obliged to drink out of the same glass. Ah, it was a fine thing indeed! He has really seen nothing who has not seen two or three Andalusians twisting their hips eternally to the beat and to the measure of *Anda! Anda! Anda!* and the eternal clapping of hands. They beat with a marvellous instinct 3-4 in contra-rhythm while the guitar peacefully follows its own rhythm. As the others beat the strong beat of each measure, each beating somewhat according to caprice, there is a most curious blend of rhythms. I have noted it all—but what a trade, my children."

In another letter Chabrier wrote: "I have not seen a really ugly woman since I have been in Andalusia. I do not speak of their feet; they are so little that I have never seen them. Their hands are small and the arm exquisitely moulded. Then add the arabesques, the beaux-catchers and other ingenious arrangements of the hair, the inevitable fan, the flowers on the hair with the comb on one side!"

Chabrier took notes from Seville to Barcelona, passing through Malaga, Cadiz, Grenada, Valencia.

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The Rhapsody "España" is only one of two or three versions of these souvenirs, which he first played on the pianoforte to his friends. His Habanera for pianoforte (1885) is derived from one of the rejected versions.

The conductor Lamoureux heard Chabrier play the pianoforte sketch of "España" and urged him to orchestrate it. At the rehearsals no one thought success possible. The score with its wild originality, its novel effects, frightened the players. The first performance was at a Lamoureux concert in Paris, on November 4, 1883.* The success was instantaneous. The piece was often played during the years following and often redemanded.

The first performance in Boston was at a concert of the Philharmonic Orchestra, Mr. Listemann conductor, in the Tremont Theatre, January 14, 1892. The Rhapsody has been played in Boston at concerts of the Boston Symphony Orchestra, October 16, 1897, April 27, 1907, November 23, 1907, and at a concert of the Orchestral Club, Mr. Longy conductor, April 15, 1903.

Theodore Thomas conducted it in Chicago as early as 1887.

The Rhapsody is dedicated to Charles Lamoureux, and it is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two harps, and strings.

"España" is based on two Spanish dances, the Jota, vigorous and fiery, and the Malagueña, languorous and sensual. It is said that only the rude theme given to the trombones is of Chabrier's invention; the other themes he brought from Spain, and the two first themes were heard at Saragossa.

Allegro con fuoco, F major, 3-8. A Spanish rhythm is given to strings and wood-wind. Then, while the violas rhythm an accompaniment, bassoons and trumpet announce the chief theme of the Jota.

* Georges Servières in his "Emmanuel Chabrier" (Paris, 1912) gives the date November 6; but see *Le Ménestrel* of November 11, 1883, and "Les Annales du Théâtre," by Noël and Stoullig, 1883, page 294.

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The horn then takes it, and finally the full orchestra. A more expressive song is given to bassoons, horns, and violoncellos. There is an episode in which a fragment of the second theme is used in dialogue for wind and strings. A third melodic idea is given to bassoons. There is another expressive motive sung by violins, violas, and bassoons, followed by a sensuous rhythm. After a stormy passage there is comparative calm. The harps sound the tonic and dominant, and the trombones have the rude theme referred to above, and the rhythms of the Jota are in opposition. Such is the thematic material.

***

A ballet "España," scenario by Mmes. Catulle Mendès and Rosita Mauri and M. Staats, based on Chabrier's Rhapsodie, was produced at the Opéra, Paris, May 3, 1911, when Chabrier's opera "Gwendolen" was revived. M. Pougin protested vigorously: "They have imagined a bizarre action, that of a village fair with all its shows and the entrance of dancers '*tra los montes*' to end the festival by dancing to the music of 'España.' I like the piece better in concert; its place is there. And where did they fish out the rest of the music? From the composer's portfolios? Fragments without continuity and connection, taken as from a grab-bag! And who took upon himself the duty of sewing these patches together and giving them the semblance of unity? I know nothing about it." The chief dancers were Miss Zambelli and Miss Aida Boni.

***

The Jota is one of the most popular of North Spanish dances. According to tradition, it originated in the twelfth century, and it is attributed to a Moor named Aben Jot,* "who, expelled from Valencia owing to his licentious singing, took refuge in a village of Aragon.

*Other derivations are given.

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There his effort was received with enthusiasm, while in Valencia the governor continued to impose severe punishments on its performance."

Almost every town in Spain has its own Jota, but the best known is the Jota Aragonesa, the national dance of Aragon, and it originated, as some think, in the Passacaille.

La Jota en el Aragon
Con garbosa discrecion.

This couplet, says Gaston Vuillier, indicates at once the modesty and the vivacity of the dance, which is distinguished "by its reticence from the dance of Andalusia." The Jota is danced not only at merry-makings, but at certain religious festivals and even in watching the dead. One called the "Natividad del Señor" (nativity of our Lord) is danced on Christmas Eve in Aragon, and is accompanied by songs, and Jotas are sung and danced at the cross-roads, invoking the favor of the Virgin, when the festival of Our Lady del Pilar is celebrated at Saragossa.

The Jota has been described as a kind of waltz, "always in three time, but with much more freedom in the dancing than is customary in waltzes." Albert Czerwinski says it is danced by three persons; others say, and they are in a great majority, that it is danced by couples. Major Campion, in his "On Foot in Spain," says: "It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany with a whining, nasal, drawling refrain and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassez, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrês* the better, and you repeat and go on till one of you tires out." The dance is generally accompanied by guitars, bandurrias, and sometimes with castanets, pandereta (a small tambourine), and triangle. Verses have been sung with the dance from time immemorial, and they either have

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been handed down with the particular tune of the locality, or they are improvised. These *coplas* are sometimes rudely satirical. For example: "Your arms are so beautiful, they look like two sausages, like two sausages hanging in winter from the kitchen ceiling."

The Aragonese * are proud of their dance.

Dicen que las Andaluzas
Las mas talentosas son,
Mas en gracia las esceden
Las muchachas del Aragon!

Los que ensalzan la cachucha
De Cadiz y de Jerez,
Cierto es que bailar no vieron
La Jota una sola vez.

(The Andalusian women are the more accomplished, it is said, but the girls of Aragon are the more graceful. Those who boast of the Cachucha of Cadiz and of Jerez have surely never seen the Jota danced.)

Chateaubriand said that the Jota was woven together out of passionate sighs, and the Aragonese believe that a pretty girl dancing the Jota "sends an arrow into every heart by each one of her movements." The compiler of the Badminton book on Dancing finds that the Jota corresponds with the ancient "Carole, which in Chaucer's time meant a dance as well as a song." This comparison seems to me far-fetched from what is known of the "Carole's" character: the Carol was a ring-dance with accompaniment of song. Gower in 1394 wrote:—

With harpe and lute and with citole
The love daunce and the carole . . .
A softe pas they daunce and trede.

This term "Carole" was applied by the Trouvères to a dance in which the performers moved "slowly round in a circle, singing at the time."

Gaston Vuillier, in his "History of Dancing," gives this description: "At the town of Pollenza in Majorca, the people of the inn where I

* Richard Ford, who spoke in 1845 of Aragon as a disagreeable province inhabited by a disagreeable people, described their Jota as "brisk and jerky, but highly spirit-stirring to the native, on whom, when afar from Aragon, it acts like the Ranz des Vaches on the Swiss, creating an irresistible nostalgia or homesickness."



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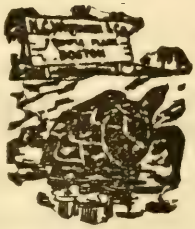
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lodged organized a sort of fête, to which they invited the best local dancers and musicians. A large hall, cleared of its furniture and lined along the walls with chairs, was turned into a ball-room. On the appointed evening young men with guitars arrived, and girls dressed in their best and accompanied by their families. When all had taken their places, the sides of the hall being occupied by spectators, who even overflowed into the passages, two guitars and a violin executed a brilliant overture, founded upon the popular airs of Majorca. Then quite a young boy and girl, castanets in hand, danced a charming Jota to an accompaniment of guitars and of castanets, deafeningly and ceaselessly plied by girls who waited their turn to dance. The Majorcan Jota, while lacking the *brio* and voluptuousness of the Jotas of the mainland, is charmingly primitive, modest, and unaffected. Other provinces besides Aragon have their Jotas, Navarre and Catalonia, for example. The Jota Valenciana closely resembles that of Aragon. The Valencians have always loved dancing. History informs us that as early as the seventh century the entrance of the archbishops into Tarragona was celebrated by dances. And in 1762, at the laying of the foundation-stone of Lerida Cathedral, dancers were brought from Valencia to celebrate the event."

Glinka wrote a "Jota Aragonese" and "Une Nuit à Madrid," two fantasias for orchestra, after he had sojourned in Spain. Liszt, in his "Spanish Rhapsody" for pianoforte (arranged as a concert piece for pianoforte and orchestra by Mr. Busoni, who played it in Boston at a Symphony concert, January 27, 1894), used the Jota of Aragon as a theme for variations. There is a delightful orchestral suggestion of the Jota in Massenet's "La Navarraise," in the course of the dialogue between the lovers and the angry father of the youth:—

ANITA. Et c'est à Loyola
Le jour de la Romeria,
Un cher lundi de Pâques
Que nous nous sommes vus pour la première fois!
ARAQUIL. Avec de Navarrais . . .
ANITA. Il jouait à la paume,
Il les avait battus. J'applaudissais, et puis
A la course des Novillos. . . .
ARAQUIL. Je ne la quittais pas des yeux!
ANITA. Le soir . . .
ARAQUIL. Elle et moi, nous dansâmes . . .
ANITA. L'air de cette jota, je l'entendrai toujours.

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The Malagueña, with the Rondeña, is classed with the Fandango: "A Spanish dance in 3-8 time, of moderate movement (allegretto), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops." The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths.

The word itself is applied to a popular air characteristic of Malaga, but Ford described the women of Malaga, "las Malagueñas," as "very bewitching." Mrs. Grove says the dance shares with the Fandango the rank of the principal dance of Andalusia. "It is sometimes called the Flamenco,* a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course."

The origin of the word "Fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement.

The dance is a very old one. It was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless."

*"Flamenco" in Spanish means flamingo. Mrs. Grove here speaks of the tropical use of the word. A lyric drama, "La Flamenca," libretto by Cain and Adenis, music by Lucien Lambert, was produced at the Gaîté, Paris, October 30, 1903. The heroine is a concert-hall singer. The scene is Havana in 1807. The plot is based on the revolutionary history of the time. Mr. Jackson, an American who is helping the insurgents, is one of the chief characters in the tragedy. The composer told a Parisian reporter before the performance that no place was more picturesque than Havana during the struggle between "the ancient Spanish race, the young Cubans, and the rude Yankees so unlike the two other nations"; that the opera would contain "Spanish songs of a proud and lively nature, Creole airs languorous with love, and rude and frank Yankee songs." The last named were to be sung by an insurgent or "rough rider." The singer at the Café Flamenco was impersonated by Mme. Marie Thiéry. The opera was performed eight times.

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LONDON PRESS NOTICES

DAILY GRAPHIC, July 6, 1912.

The present has been a season of pianists, whose standard has certainly been a high one. Mr. CHARLES ANTHONY gave another recital at the Æolian Hall yesterday. He is to be congratulated on having played some Max Reger in a London concert hall. Mr. Anthony played the "Variations on a Theme of J. S. Bach" with the rather relentless perfection which the music demands.

THE STANDARD, July 7, 1912.

At his second recital at Æolian Hall, Mr. ANTHONY, the American pianist, was heard in a wide range of compositions, from a Prelude and Fugue by Mendelssohn to some of Debussy's impressionistic sketches. In the former Mr. Anthony played with considerable freedom and lucidity; and afterwards, in two descriptive pieces by MacDowell, his playing was marked by taste and fluency. A Caprice and Variations on a Bach theme by Max Reger, enabled the pianist to set forth in a satisfactory manner his confident and firm technique, and the ability to invest the music with a definite character.

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Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.'

"The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, olè!*

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PROGRAM

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	b. AU PRINTEMPS (M.S.)	Gounod-Zamara
II.	"Fantasie"	Robert Fuchs
III.	Widmung	Popper
IV.	a. Auf Flügeln des Gesanges	Mendelssohn
	b. Persian Song (M.S.)	Rubenstein
	c. Serenade	Moszkowski
V.	a. Reverie	Parish Alvars
	b. Nocturne "Sur le Lac"	Godefroid
VI.	a. Berceuse	Gottlieb Noren
	b. Spanish Serenade	Friml
VII.	Marche Militaire (M.S.)	Zamara

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AT 2.30 O'CLOCK

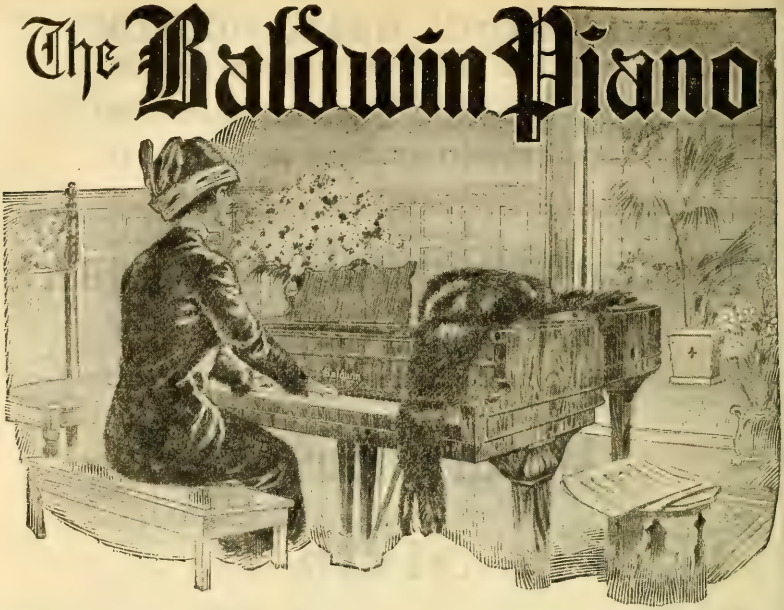
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SATURDAY EVENING, NOVEMBER 23, at 8.00 o'clock

Programme

Mozart . Symphony in C major, with Fugue Finale, "Jupiter" (K. 551)

I. Allegro vivace.
II. Andante cantabile.
III. Menuetto: Allegretto; Trio.
IV. Finale: Allegro molto.

Beethoven . . . Concerto in D major, for violin, Op. 61

I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.

Beethoven . . . . Overture to "Leonore," No. 3, Op. 72

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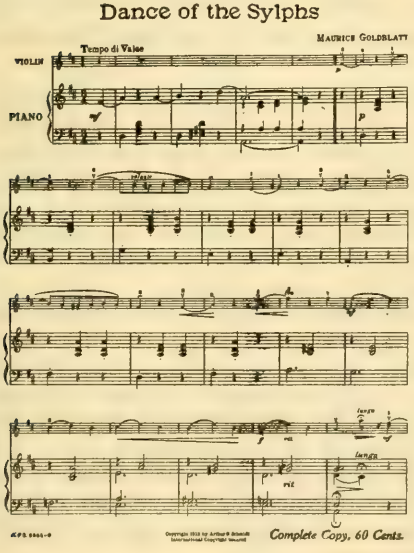
(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale, August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two



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thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without true loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

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Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

As Mr. John F. Runciman says: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister: he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and the tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by necessity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor, and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities

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dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterward said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnec-

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essary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitzky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

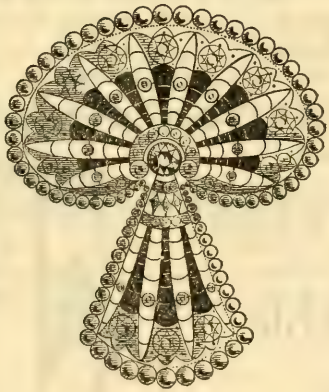
It is possible that the "Jupiter" symphony was performed at the concert given by Mozart in Leipsic. The two symphonies played were "unpublished." The two symphonies that preceded the great three were composed in 1783 and 1786. The latter one in D was performed at Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, if they were as niggardly as Joseph II. himself. The two symphonies played were probably of the three composed in 1788. Even this conclusion is a guess.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration for the loftiness of ideas and nobility of treatment. Some maintain that the triplets in the first measure suggest the thunder-bolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was given to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

The eulogies pronounced on this symphony are familiar to all,—from Schumann's "There are things in the world about which nothing can be said, as Mozart's C major symphony with the fugue, much of Shakespeare, and pages of Beethoven," to von Bülow's "I call Brahms's first symphony the tenth, not because it should be placed after the ninth: I should put it between the second and the 'Eroica,' just as I think the first not the symphony of Beethoven but the one composed by Mozart and known by the name 'Jupiter.'" But there were decriers early in the nineteenth century. Thus Hans Georg Nägeli (1773–1836) attacked this symphony bitterly on account of its well-defined and long-lined melody, "which Mozart mingled and confounded with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, and caused it to retrograde rather than to advance." He found fault with certain harmonic progressions which he characterized as trivial. He allowed the composer originality and a certain power of combination, but he found him without style, often shallow and confused. He ascribed these qualities to the personal qualities of the man him elf: "He was too hasty, when not too frivolous, and he wrote as he himself was." Nägeli was not the last to judge a work according to the alleged morality or immorality of the maker.

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The Prague symphony in D major (1786) is without a minuet. So is the symphony in G major (1783). There were some who thought in those days that a symphony worthy the name should be without that movement. Thus the learned Hofrath Johann Gottlieb Carl Spazier wrote a strong protest, which appeared in the number of the *Musikalisches Wochenblatt* after that which contained the news of Mozart's death. Spazier objected to the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. Why not a polonaise or a gavotte, if a minuet is allowed? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing, it reminds one of the dance-hall and the misuse of music; and "when it is caricatured, as is often the case with minuets by Haydn and Pleyel, it excites laughter." The minuet retards the flow of the symphony, and it should surely never be found in a passionate work or in one that induces solemn meditation. Thus the learned Hofrath Spazier of Berlin. The even more learned Johann Mattheson had said half a century before him that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. Nor should it be forgotten that the minuet was an aristocratic dance, the dance of noble dames with powder and patches and of men renowned for grace and gallantry. It was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels. Haydn, some say,—but they speak erroneously,—first introduced the minuet into the symphony. The minuet is found also in the larger symphonies of Gossec, and Gossec wrote and published symphonies before Haydn had written his first. There is a minuet in the Symphony in D major of the Viennese composer, Georg Matthias Monn,* written not later than 1740. (For a discussion of the minuet in the early symphonies see Detlef Schulz's "Mozarts Jugendsinfonien," Leipsic, 1900.)

*Little is known about this Viennese composer of the eighteenth century except that he was productive. A list of some of his works is given in Gerber's "Neues historischbiographisches Lexikon der Tonkünstler," vol. iii. (Leipsic, 1813).

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And now a word about the Finale. The opening theme of four measures is an old church tone that has been used by many,—Bach and no doubt many before him, Purcell, Michael Haydn, Handel, Beethoven, Croft, Schubert, Goss, Mendelssohn, Arthur Sullivan, and others. It was a favorite theme of Mozart. It appears in the Credo of the Missa Brevis in F (1774), in the Sanctus of the Mass in C (1776), in the development of the first movement of the symphony in B-flat (1779), in the development of the first movement of the sonata in E-flat for piano and violin (1785).

In the *Tablettes de Polymnie* (Paris, April, 1810) a writer observed that the fugue-finale of the "Jupiter" symphony "is understood only by a very small number of connoisseurs; but the public, which wishes to pass for a connoisseur, applauds it with the greater fury because it is absolutely ignorant in the matter."

The "Jupiter" symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro vivace, C major, 4-4. The movement opens immediately with the announcement of the first theme. The theme is in two sections. Imposing triplets of the full orchestra alternating with a gentler melodious passage for strings; the section of a martial nature with strongly marked rhythm for trumpets and drums. There is extensive development of the figures with some new counter ones. The strings have the second theme: "a yearning phrase," wrote Mr. Apthorp, "ascending by two successive semitones, followed by a brighter, almost a rollicking one—is it Jove laughing at lovers' perjuries?—the bassoon and flute soon adding richness to the coloring by doubling the

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melody of the first violins in the lower and upper octaves." This theme is in G major. There is a cheerful conclusion-theme, and the first part of the movement ends with a return of the martial rhythm of the second section of the first theme. The free fantasia is long and elaborate. The third part of is almost like unto the first with changes of key.

II. Andante cantabile, F major, 3-4. The first part presents the development in turn of three themes which are so joined that there is apparent melodic continuity. The second part consists of some more elaborate development of the same material.

III. Menuetto: Allegro, C major, 3-4. The movement is in the traditional minuet form. The chief theme begins with the inversion of the first figure, the "chromatic sigh," of the second theme in the first movement, and this "sigh" is hinted at in the Trio which is in C major.

Finale: Allegro molto, C major, 4-4. The movement is often described as a "fugue on four subjects." Mr. Apthorp wrote concerning it as follows: "Like the first movement, it is really in 2-2 (alla breve) time; but Mozart, as was not unusual with him, has omitted the hair stroke through the 'C' of common time—a detail in the use of which he was habitually extremely lax. As far as the 'fugue on four subjects' goes, the movement can hardly strictly be called a fugue; it is a brilliant rondo on four themes, and the treatment of this thematic material is for the most part of a fugal character—the responses are generally 'real' instead of 'tonal.' Ever and anon come brilliant passages for the full orchestra which savor more of the characteristically Mozartish '*tutti*

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cadences' to the separate divisions of a rondo, or other symphonic movement, than they do of the ordinary 'diversions' in a fugue. Still fuga writing of a sufficiently strict character certainly predominates in the movement. For eviscerating elaborateness of working-out—all the devices of *motus rectus* and *motus contrarius* being resorted to; at one time even the old *canon cancrizans*—this movement may be said almost to seek its fellow. It is at once one of the most learned and one of the most spontaneously brilliant things Mozart ever wrote."

***

The early symphonies followed, as a rule, the formal principles of the Italian theatre-symphony, and these principles remained fixed from the time of Alessandro Scarlatti (1659–1725) to that of Mozart, who in his earlier symphonies was not inclined to break away from them. The Italian theatre-symphony had three movements: two lively movements were separated by a third, slower and of a contrasting character. It was thus distinguished from the French overture or theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. As the Italian was better suited to the technic of amateurs,—princes and citizens who were fond of music and themselves wished to play,—the theatre-symphony grew gradually of less theatrical importance: it no longer had a close connection with the subject of the music-drama that followed; it became mere superficial, decorative music, which sank to "organized instrumental noise," to cover the din of the assembling and chattering audience. The form survived. In the first movement noisy phrases and figures took the place of true musical thought, and if a thought occurred it was ornamented in the taste of the period. The slow movement was after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gay, generally with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was generally in 4-4 or 3-4; the second, in 2-4, 3-4, or 3-8; the third, in simple time or in 6-8.





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The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. The slow movement was, as a rule, in the subdominant or in the minor of the prevailing tonality, sometimes in the superdominant or in a parallel key. It was scored chiefly for string quartet, to which flutes were added, and, less frequently, oboes and horns. The cembalo was for a long time an indispensable instrument in the three movements.

In the slow movement of the conventional theatre-symphony the melody was played by the first violin to the simplest accompaniment in the bass. The middle voices were often not written in the score. The second violin went in unison or in thirds with the first violin, and the viola in octaves with the bass.



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Mr. FRITZ KREISLER was born at Vienna, February 2, 1875. He began to play the violin when he was four years old, and two years later he played a concerto by Rode at a concert in which Patti sang. A pupil of Hellmesberger, he took the first prize at the Vienna Conservatory when he was ten years old. Then he went to the Paris Conservatory, studied under Massart, and in 1887 received, with Miss Gauthier and Messrs. Wondra, Pellenc, Rinuccini, the first prize for violin playing. He played at a Pasdeloup Concert, then he went a-journeying. He saw Greece, and appeared for the first time in Boston, November 9, 1888, in Music Hall, with Mr. Rosenthal, the pianist. "Master" Kreisler then played Mendelssohn's Concerto, and Mr. Walter Damrosch led the orchestra. The boy in company with Mr. Rosenthal gave recitals in Bumstead Hall, December 17, 18, 19. He returned to Paris, studied again with Masssart and with Godard and Delibes. He lived for two years in Italy, went home and did military service, and reappeared as a virtuoso in German cities in 1899. He visited the United States in 1900, and gave his first recital in Boston, December 18, at Steinert Hall. (Later recitals were on February 12, 26, March 2, 5, 16, 1901.) His first appearance at a Boston Symphony Concert was on February 9, 1901, when he played Beethoven's Concerto. He went back to Europe, played in various lands, as Russia, returned to this country, and gave a series of recitals in Boston, January 23, 25, February 1, 11, 1902. He played Spohr's Concerto in A minor ("Scena Cantante") in Boston at a Symphony concert, February 15, 1902. He returned to this country in 1904, and gave recitals in Boston, January 10, 13, 30, February 2, March 4, 1905. He played Brahms's Concerto at a Boston Symphony concert in Boston, March 11 of that year. He gave recitals in Jordan Hall, November 11, 19, 1907. On

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November 30, 1907, he played Lalo's Spanish Symphony at a concert of the Boston Symphony Orchestra in Symphony Hall. On December 15, 1907, he gave a recital in Symphony Hall, and on February 1, 1908, in Jordan Hall. He gave recitals in Boston in Jordan Hall, October 25, November 15, 1909; February 24, 1910. On April 9, 1910, he played Tschaikowsky's Concerto at a concert of the Boston Symphony Orchestra.

CONCERTO IN D MAJOR FOR VIOLIN, OP. 61 . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flüte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé et dedié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst- und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza

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with kettledrum obbligato for the first movement and a "passage-way" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo.

Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal, and Clement played it at the concert *a vista*.

* * *

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons, and the theme is introduced by four taps of the kettledrums (on D).* After the first phrase there are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters after a half-cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long

*There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard long, ragged and singed in several places, who had been at work for eight years at the grand academy of Lagado.



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and elaborate. A cadenza is introduced at the climax of the conclusion theme, and there is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored, and the theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major (6-8), is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

***

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National Theatre, Vienna, March 27, 1789. In 1791 and 1792 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript; and Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpretation, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and

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influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to 1811. In 1813 Weber, conductor of the opera at Prague, invited him to be concert-master there, for as a virtuoso, a man of prodigious memory, and as a reader at sight he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to St. Petersburg, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor, November 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti; but it is indescribably graceful, dainty, elegant." His memory was such that he made a full pianoforte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had degenerated sadly, but Weber wrote from Vienna, April 16, 1813: "Clement's concert in the Leopoldstadt. Full house. He played nobly; old school—but with such precision!"

Von Seyfried pictured Clement in his evil days as a cynical, odd fish, squat in appearance, who wore, summer and winter, a thin little coat,—slovenly, dirty fellow. Clement composed small pieces for the stage, six concertos and twenty-five concertinos for the violin, pianoforte concertos, overtures, and much chamber music. The Tsar Alexander gave him several costly violins, which he sold to instrument makers.

* * *

The programme of Clement's concert, December 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fantasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterzeitung*, which had just been established:—

"The eminent violinist Klement [*sic*] played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary



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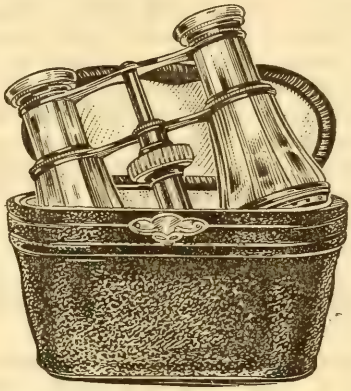
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applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer. It holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Clement's Fantasia."

***

The first movement of this concerto was played in Boston as early as November 22, 1853, by August Fries.

The concerto has been played at these Symphony Concerts by Louis Schmidt, Jr., January 5, 1884; Franz Kneisel, October 31, 1885, November 3, 1888, December 30, 1893; Franz Ondricek, December 14, 1895; Carl Halir, November 28, 1896; Willy Burmester, December 10, 1898; Fritz Kreisler, February 9, 1901; Hugo Heermann, February 28, 1903; Olive Mead, February 6, 1904; Willy Hess, January 6, 1906; Anton Witek, October 29, 1910.

There have also been performances in Boston by Julius Eichberg (1859), Edward Mollenhauer (1862), Pablo de Sarasate (1889), Adolph Brodsky (1892), and others.

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A NEW LIFE OF MOZART.

(From the London *Times*, August 29, 1912.)

If in future the symbol "W" or "W and S-F" should supplant the familiar "K" for purposes of identifying the works of Mozart, the admirers of the Austrian naturalist will hardly have grounds for feeling aggrieved. For fifty years Köchel's thematic and chronological catalogue has been a standard work of reference for musicians, and that a new and more exact catalogue should have been compiled by MM. T. de Wyzewa and G. de Saint-Foix in their new study of Mozart * is no more discreditable to Köchel than the fact that on the critical and biographical side their book supplements and corrects Otto Jahn is discreditable to Jahn. Both Jahn and Köchel made good use within their limitations of the material at their disposal at the time when they wrote,—how good a use is shown by their having maintained for so long their position as the recognized authorities for all students of Mozart. But Köchel made many mistakes in his placing of undated works, relying too much on bibliographical and too little on purely musical evidence, and even going astray on the bibliographical evidence by not distinguishing, amongst other things, the various papers which Mozart used to write on at different moments of his career. Jahn, too, did not realize the importance of treating the music as music—as the living expression of a growing and constantly changing personality and not merely as so much dead matter to be classified by subjects, pulled to pieces on the dissecting table, and judged by a consistent and uniform standard. So that when, more than ten years ago, MM. Wyzewa and Saint-Foix, on discovering that they had similar methods and points of view, determined to utilize in the best way their profound knowledge of Mozart and their enthusiasm for studying him afresh by combining forces and writing in collaboration, they found that they had to start from the very beginning and do everything over again in order to "reconstitute the interior development of his genius in the hope of thus arriving at the very soul and life of the master." The labor involved must have been enormous, but the authors are modest in retrospect and warm in praise of those who put their treasures at their disposal; equally

"*W. A. Mozart, sa vie musicale et son œuvre de l'enfance à la pleine maturité (1756-1777). Essai de biographie critique suivi d'un nouveau catalogue chronologique." 2 volumes. Perrin et Cie.

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warm too, and rightly, at the scandalous way in which the Mozarteum at Salzburg is inaccessible to all researchers.

M. Wyzewa, having made biography his special study, naturally holds clear views as to the methods to be pursued in writing it. These views he sets forth in his introduction. He begins by contesting the modern theory that the origin and significance of a man's work, and more particularly of an artist's, are best understood by making a careful study of the external circumstances of his life. In the case of ordinary men, even of great men, modern biographical methods are, he admits, extremely valuable for admitting us into the intimacy of their thoughts and emotions; but in the history of the arts there are, he maintains, a small number of exceptional cases where a too minute examination of the external events of the artist's life, so far from helping to make his work intelligible, may on the contrary hinder us from understanding it, and sometimes give us a completely false impression of it. These exceptional cases are those of the men of genius, men endowed, that is, with the capacity for leading an existence distinct from, and superior to, the fortuitous incidents of their private life,—an existence where their dreams, the free creations of their heart and brain, are infinitely more important than the small chance circumstances to which we see them forced to submit. Daily incidents of a more or less romantic nature, worldly vocations, and even race and heredity, play a smaller part in their life than the visions of their souls and their passionate attempts to give these visions expression.

In thus presenting his ideas, M. Wyzewa seems to stand opposed to modern methods of biography, the methods by which the whole of a man's environment is studied as closely as his actions. And yet the opposition of the two methods seems to us to be more apparent than real. The test of genius being, according to M. Wyzewa, the triumph of man over circumstance, the difference between genius and the intelligence of a man of character is largely one of degree. Every one can at times be superior to circumstance (which is only one of our conquerors, and not always victorious even when it seems so, for opposition stimulates as often as it thwarts), the extent to which a man can be superior depending on the balance of external and internal forces. A study of

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externals has not any value in helping to explain a man's life unless we also have some knowledge of these internal forces,—knowledge, that is to say, of how his mind influences and is influenced by what is outside it. But, though externals alone cannot explain, they can help to illustrate and show reasons for what M. Wyzewa calls "the internal drama." And so the really important thing is not, as he sees, to look for the direct influence of minute and fortuitous external incidents on a man's life, nor merely the indirect influence of race and heredity, but rather—and here we have M. Wyzewa's thesis—to study the interaction of certain selected and significant external incidents on the mind and the results of that interaction as expressed in thoughts and acts. M. Vincent d'Indy expresses it well when he defines the process as "*l'essai d'extériorisation par l'œuvre des sentiments crées dans l'âme par les événements de la vie.*" M. Wyzewa's "internal drama" is, we believe, not so far removed from external reality as he supposes. It is only more difficult to define and localize in the case of a genius, whose mind will be less seldom influenced by circumstance than that of the average intelligent man.

Mozart, more than Beethoven or any other composer, lived entirely in and for music. From the days commemorated by Delafosse's delightful engraving after Carmontelle, when he sat making music with his father and sister, and even earlier still (for at four he played Leopold's compositions for the harpsichord) until the last pathetic attempts to complete the Requiem, Mozart's world was simply the world of music. It was music alone that absorbed his short life, and it is in music, therefore, that we must look for the influences which produced the "internal dramas" that led to the creation of so many varied masterpieces. To find these influences, MM. Wyzewa and Saint-Foix have done nothing less than follow Mozart step by step through his career, noting every possible musical influence he could have come across, and observing the traces of each influence in the successive groups of Mozart's compositions. This careful study of the compositions, checked by the external evidence of paper, ink, and handwriting, has led to the rearrangement

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and the correction of Köchel already referred to; the researches into all the possible musical influences on Mozart have meant a complete and minute study of the whole range of European music during the second half of the eighteenth century. In both cases the authors' work had to be all the more minute and careful because, as they have succeeded in pointing out most convincingly, Mozart with his sensibilities alive to the s ightest changes of the musical atmosphere and his interests burning to lead him into new paths, moved during the whole of his short life from one musical stage to another, carrying with him at each journey traces left by the last stage until they in turn were obliterated by his arrival at the next. This, at any rate, was the case until 1777, when Mozart left Salzburg for Mannheim and Paris, and where our two authors leave him at the end of their second volume. After this, they say, the modifications of his style were only superficial; by 1777 his real genius had become definitely constituted, the prologue to the drama of his life was over; and so, somewhere about the thousandth page of their faithful and laborious study, they ring down the curtain.

It is largely in the way in which the different musical influences upon the twenty-four periods into which they divide this prologue of Mozart's life are traced that the great value of these volumes lies. First of all, the works of Leopold the father are brought into requisition, then on the boy's arrival in Paris we have a view of Eckard, and more especially of Schobert, who is shown to have had a strong and lasting influence on him, and about whom much new and important information has been collected. When he comes to London in 1764, it is John Christian Bach who, by the lessons he gave him and the expressive beauty of his operatic writings, left a stamp upon the younger composer which can be traced even as late as "Titus"; later on in his career it is Martini at Bologna, while the two Haydns, Joseph in Vienna and Michael in Salzburg, are the determining influences on a large part of his subsequent career. As the works of these men and of others who are as little or even less known are discussed and analyzed, the composers them-

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selves, and the musical atmosphere that surrounded them, are evoked for us in a most vivid way. Further, throughout the book there are scattered up and down essays and side-views on Italian symphonic overtures, the Viennese symphonic school, the difference between Italian and German sonata forms, the development of the aria, and a dozen other historical points, all of which are important and all of which are clear. The whole book is, in fact, perfectly clear and, in spite of the amount of material, perfectly easy to follow. The index would be more useful if the more important references were distinguished from the less important by larger type, and in the table of contents to the second volume the pagination of the chapters runs on continuously from the first volume, while the pages themselves are numbered afresh; but the book appears to be extraordinarily free from printer's errors, both type and paper are attractive, and the arrangement of the chapters, each with its preliminary discussion followed by a chronological arrangement of works with *apparatus criticus*, by being uniform very much facilitates reference. At the end of the second volume there are, besides the usual indices, a concordance of Köchel and the new catalogue and an appendix containing a summary of the chapters dealing with the remaining years of Mozart's life, which the authors hope to complete in another volume.

Their hope will be shared by every one who has studied "L'Enfant Prodige" and "Le Jeune Maître," as the two volumes already published are called. So much erudition, combined with fine musical judgment and exposed with lucidity and a keen sense of literary style,

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is rare. Jahn may still be read with interest, and, considering his manner of appeal, is likely to continue to be widely read in Germany; for general purposes it would be hard to improve on Edward Holmes's Life, which we are glad to see has recently been included in Everyman's Library; but, for the serious student of Mozart and of the state of musical Europe at the time when he was writing, this new biography by MM. Wyzewa and Saint-Foix will be indispensable.

SIXTY YEARS OF THE MUSIC HALLS

(London *Daily Chronicle*, July 1, 1912.)

BY RICHARD WHITEING.

Their Majesties go to a music-hall this evening. It will be a kind of consecration ceremony, lifting the institution to a level with the theatre in the pride of place. A good deal has passed since royalty was associated with that kind of entertainment, and then it was only by way of its effigies on a public-house sign. 'Tis sixty years since, or more, that one of the earliest music-halls was opened at a house called "The King and Queen,"—you may see it yet as a tavern, though not as a hall, on Paddington Green. It was the dawn of the music-hall as a place still attached to the public-house, while involving no obligation to call for drinks. Halls of the older kind survive in the North to this day. Many a Lancashire mill hand takes his pleasure in tap-rooms where they sing. The payment at the doors marked a rise in the scale of being.

"The King and Queen" had a stage, and the artists reached it at the back instead of from the auditorium, as in the days before the flood. Before that they sat with the customers, and shared their drinks. But there were still no boxes, no stalls. It was just a go-to-meeting sort of place, with forms for seats, and plank tables wide enough to hold a pot or a glass. But a hall it was, built *ad hoc*, and not a mere glorified back room. Moreover, they sang in costume.

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The "celebrated Mrs. Taylor" appeared in a cocked hat as Dick Turpin, and fired pistols from her belt. Of her method it may be sufficient to say that she toiled, though she probably had no time to spin, and no doubt brought up a family in a most commendable way. Mr. Reuben Hyams sang ballads:—

"Beautiful star in heaven so bright,
Shining with thy silver light," etc.

No dying duck could have cadenced it more tenderly in its closes. One yearned for a better world. An innuendo man—comic—told us of the haps and mishaps of the married state, and rollicking blades in front nudged slow-witted companions for the point of the joke. The wickedness of it would not have hurt a fly. The turns were sheer sentiment—simple, primitive, the liberal helpings in that line of the youth of the world, or sheer fun. The performers had Hogarth's "Laughing Audience" before them in flesh and blood, or the "Crying" one by the same sure hand.

If you liked a particular song, you could still buy it in broadsheet at any general shop in the neighborhood. You may buy such things now, but only as precious survivals stored by the Quaritches of the trade. I have one of them before me as I write, the paper a fine yellow in different shades, some of them stains. "London Printed at the Catnach Press by W. Fortey, Monmouth Court, Seven Dials Oldest and Cheapest House in the World for Ballads 4000 Sorts." "Oldest" even then; mark that! and old still in the time of Queen Anne,—the song of the moment on the event of the moment, murder or morning's execution. My sheet has four songs, all for the low price of one halfpenny. You won't get them for less than twopence now,—the collector is abroad. Love and war are their imperishable themes. "The Drummer Boy of Waterloo," "The Minstrel Boy," "Coming Thro' the Rye," and "Auld Lang Syne."

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And proudly beamed his eye of blue,
"Go tell my mother Edwin died
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They abounded in "literals," especially when they were on a theme of the day when there was no time for proofs. In one that I had the line "Let maxims like mine bear the sway" read, "Let museums," etc. In another, "The Lass that loves a Sailor," the lass had lost an "l." The purely topical ones were done in a rush to catch the market. The poet came in hot and hot with the news of crime or scandal, and polished it off at the counter while he drank out his shilling in beer or gin.

Concurrently with this there was Evans's or The Cider Cellars for the smarter set of dissipation. Evans's reached its highest just before its fall in its new and stately hall at Covent Garden, now the National Sporting Club. Its repertory has never been matched for quality, both as literature and music, before or since. Its sixpenny book of songs would be worth many a sixpence now for words or settings. You had "Jock o' Hazeldean," the gems of Moore, of Bishop, of Arne, and even a bit of Horace in the original, with the "Integer Vitæ." It was the rigor of the game,—choir boys for the women's parts, blinking in the gaslight of our midnight sitting, and, if it was Saturday, to be recognized next morning carolling, as at heaven's gate, the anthem at Westminster Abbey or St. Paul's. You supped on steak or chop and potatoes in their jackets, and, if you were a swell, you might be favored by a pinch from the snuff-box of Paddy Green, the proprietor. Will no one revive it now? One single touch of it now would be worth all the best of to-day.

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was the same thing quadrupled not only in size, but in the style of the entertainment,—Mr. Morton, the founder, was an educationist in his way. It was of the 'All 'Ally still, as everything of the kind ever has been, with the sole exception of Evans's. But Evans's had to die, while the others flourished, and that made the difference. Mr. Morton believed in selections from opera, and, as he had the tuneful Italian programme to choose from, the public rallied to him. It was a great sight, the whole strength of the company in a scene from "Trovatore" or "Rigoletto" or the "Barbiere," choruses and all. They were not costumed for the parts, and of course there was no scenery.

Green and Miss Russell and Miss Fitzhenry were the names to conjure with in that day. They sang quite well enough, and they looked decidedly classy—a new thing at music halls—in their evening dress. The nigger business was in the hands of the great Macney, almost its creator in this country, who lifted it far above clowning into art of a kind. It has not kept at that level. The eccentric turn was done by Mr. Charles Sloman, "the great English improvisatore," who made doggerel verses at sight on persons in the audience. If he drank with you, you were entitled to boast that you had met one of the literati. Between the turns you went upstairs and looked at the pictures, if you liked. They were not good pictures, as a rule, but the public felt good in looking at them, and thought what a fine thing it was to have had their lot cast in the spacious times of great Victoria.

It was still something done in cast-iron—as distinguished from Paddy Green's. But, of course, this is only a question of the point of view. One does not grow old with impunity. There are many ways of getting the sense of a better world: one with the help of Pavlova's satin-shod toe to point to it, and with limelight for the suggestion of its glories; another to hear perfect voices quiring perfect things,—"Gather ye rosebuds" or "Drink to me only with thine eyes."

OVERTURE TO "LEONORE," NO. 3, OP. 72 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827).

Beethoven's opera "Fidelio, oder die Eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna

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Pauline Milder,* afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,† Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come,

*Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin—a favor she asked shortly before her death.

†Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal cords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Tippett, of Boston.

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let us go," said Bartolini. "No, wait awhile: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a "Leonore" overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3

O. H. BRYANT

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is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo

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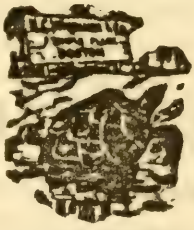
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on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, G major, begins pianissimo in first violins and 'cellos, and grows in

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strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

***

Pierre Gaveaux, who set music to Bouilly's libretto, was a singer as well as composer. Born at Béziers in 1761; he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But like the hero in the elder Dumas'



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"Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Étienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.



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Brahms . . . . . Symphony in D major, No. 2

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Beethoven . Second Movement from Symphony No. 7, in A major, Op. 92

In Memoriam, Arthur Tracy Cabot

Brahms . . . . . Symphony No. 2, in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

Dvořák . . . Concerto in B minor for Violoncello, Op. 104

I. Allegro.
II. Adagio ma non troppo.
III. Finale: Allegro moderato.

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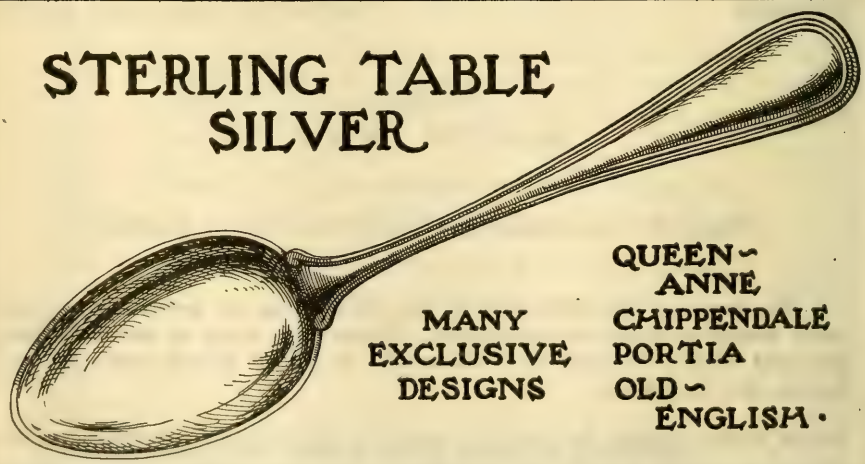
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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript and with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. But no one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, in D major, was composed probably at Lichtenthal in the summer of 1877, the year that saw the publication of the first. It was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the date of the first performance, the announced date December 11. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30, 1877.* Richter conducted it. The second performance, conducted by Brahms, was

* Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Deiters and Miss May give December 30, 1877, but contemporaneous music journals, as the *Signale*, say December 20, 1877.

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at the Gewandhaus, Leipsic, on January 10, 1878. The review written by Eduard Hanslick after the performance at Vienna may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first symphony of Brahms, and thus it appears to the public. The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as

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the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms:—

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first

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trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy-tale. When von Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

***

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting, as it did, 'the fresh,

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healthy life to be found only in beautiful Vienna.'" But Miss Florence May, in her Life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms, and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable,

* "The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.



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arising, as it does, from the great expectations which our reverence for the composer induced us to form."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, and strings.

Mr. Otto Urack was born in Berlin, May 13, 1884, of Hungarian descent. He received his musical education at The Royal High School of Music, Berlin, where he studied the violoncello with Hausmann, chamber music with Joachim, and composition in the class of Kämpf. In 1903 Mr. Urack became principal violoncellist of the Royal Opera House, Berlin, and held this position nearly seven years. During this time he did much work in chamber music and frequently appeared as a virtuoso in the principal cities of Germany. Since 1908 he has occupied the desk of principal violoncellist in the Festival Orchestra in Bayreuth.

During the season of 1911–12 Mr. Urack was engaged as first conductor of the Municipal Theatre in Barmen: he produced there almost all of Wagner's operas and Richard Strauss's "Salome," "Elektra," and "Der Rosencavalier." His success was such that he was offered the position of conductor in the Royal Opera, Berlin. He signed the contract for five years, but after a short time decided to obtain his release in order to join the Boston Symphony Orchestra. He has composed an opera in two acts, "Signor Formica," which will be produced this season in Breslau; an operetta, two string quartets, and a number of works in smaller form.

ELIZABETH GRANT

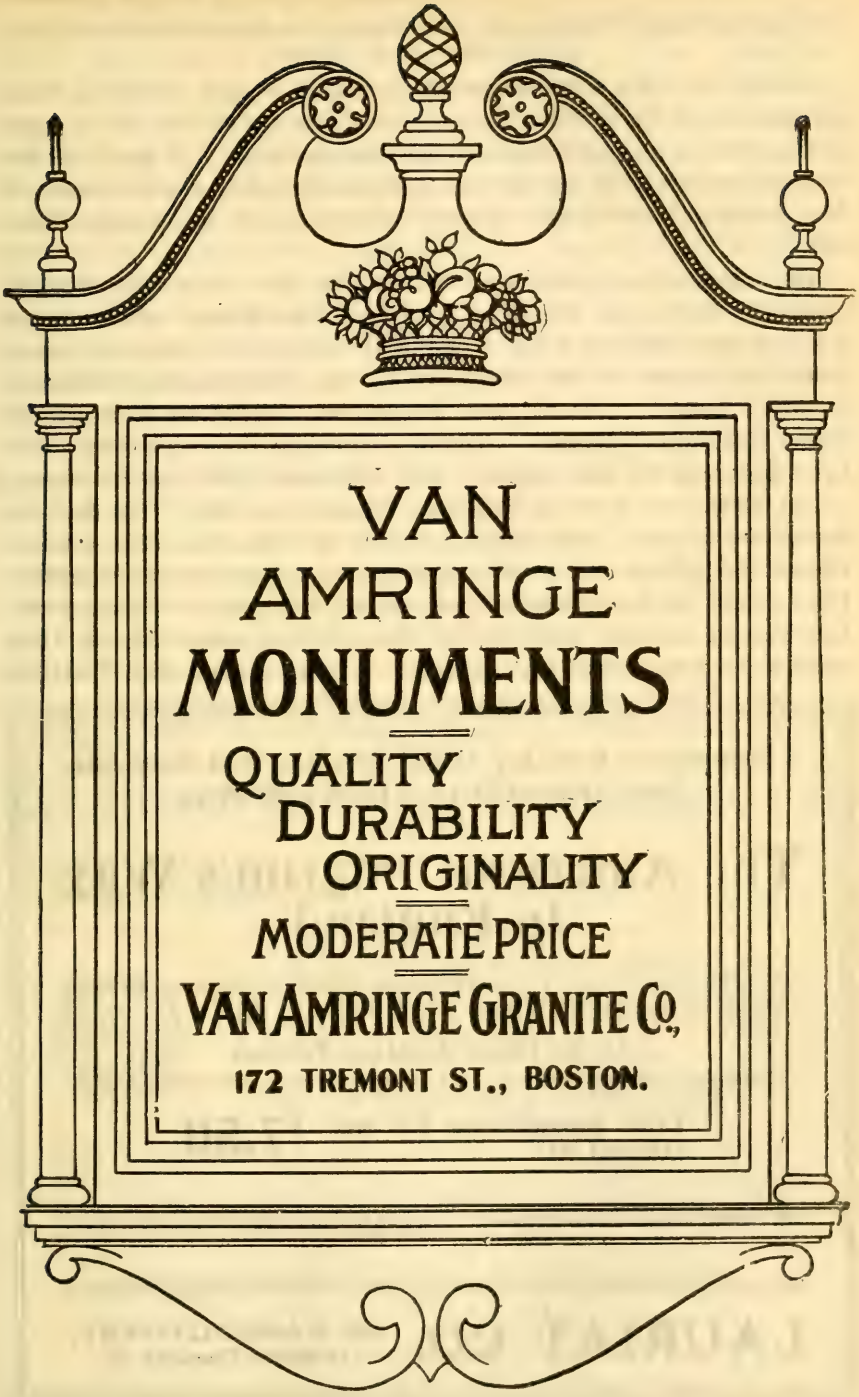
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Dvořák left New York in 1895 to return to Prague, where he lived till the day of his death. This concerto was one of the last compositions written by him before he left this country. "In much of the bravura passage-work for the solo instrument he had the assistance of Mr. Alwin Schroeder, who, indeed, wrote many of the passages himself."

The concerto was performed for the first time at a Philharmonic concert in London on March 19, 1896. The programme also included a set of five "Biblical Songs," originally written for voice and piano forte, but scored by the composer for the Philharmonic Orchestra; Dvořák's Symphony in G; and Beethoven's Pianoforte Concerto in E-flat (Mr. Sauer, pianist). Dvořák conducted his own works. Mr. Leo Stern was the solo 'cellist. Mrs. Katharine Fisk was the singer.

Leo Stern was born at Brighton, England, in 1867. He died on September 3, 1904. His father, a native of Düsseldorf, was a naturalized Englishman and a violin teacher and a conductor at Brighton. His mother, an Englishwoman, was an amateur pianist of local fame. Leo was an amateur until he was about fifteen years old; he then decided to make music his profession, and he studied with Piatti in

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London, with Klengel in Leipsic, and with Davidoff. His first professional engagement was in 1888 with an Adelina Patti company. Dvořák was so much pleased with his performance of the violoncello concerto that he took him to Prague, where he played it on April 9, 1896. While they were together in Prague, Dvořák took pleasure in showing Stern the church where he had played the organ for five years at a yearly salary of about sixty dollars, and also the tavern where he used to fiddle from four in the afternoon to midnight for a sum equivalent to twenty-five cents. Stern afterward played the concerto in Breslau and Leipsic. He first came to the United States in 1897, and he played Dvořák's concerto at the concerts of the Chicago Orchestra January 29 and 30 of that year. He played it at a concert of the Philharmonic Society of New York, March 6, 1897. He visited this country a second time in company with his wife, Suzanne Adams, the opera singer, to whom he was married October 20, 1898, and they gave a concert in Boston in Association Hall, January 8, 1900. (Stern's first wife was Nettie Carpenter, the violinist, who was born in New York in 1868, and took a first violin prize at the Paris Conservatory in 1884; but the marriage was not a happy one, and a divorce followed.) Stern composed pieces for his instrument and some songs.

The first performance of the concerto in Boston was at a Symphony concert, December 19, 1896, when Mr. Schroeder was the 'cellist.

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Mr. Schroeder played it again at a Symphony concert, January 6, 1900. Mr. Warnke played it at a Symphony concert on October 28, 1905.

The first movement, Allegro, in B minor, 4-4, begins with an orchestral ritornello, in which the chief themes are exposed and briefly developed. The first theme is announced by the clarinet, soon reinforced by the bassoons. It is then taken up by the first violins and violas against an accompaniment in wind instruments. The scoring grows fuller with the development until there is a fortissimo of the full orchestra. The cantabile second theme, in D major, is given to the horn, and the development is carried on successively by clarinet, oboe, and flute. There is a brilliant conclusion theme in the same key. This theme is developed in decrescendo, and the solo violoncello soon enters with the first theme in B minor. There is florid passage-work, and the second theme is sung in D major by the solo instrument. This is followed by a second subsidiary theme and a new conclusion theme. There is a fortissimo return of the first theme as an orchestral tutti at the beginning of the second part of the movement. The working-out is rather elaborate, and it contains an episodic return of the first theme (in augmentation), A-flat minor, as a cantilena for the solo violoncello. The orthodox return of the first theme in the tonic at the beginning of the third part of the movement is omitted, and the free fantasia is merged into the third part. The solo instrument takes up the second theme, now in B major. There is a short coda with a fortissimo return of the first theme in B major.

The second movement, Adagio, ma non troppo, G major, 3-4, begins with a prelude on the first theme in the wood-wind. The theme is then given to the solo violoncello and developed at length by it. A few measures of orchestral interlude, fortissimo, lead to the second

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theme, which is developed elaborately. The melody is now for the solo instrument, now in the wood-wind against counter-phrases in the violoncello or against passage-work. The first theme returns (horns) against a pizzicato bass, and the return is followed by a short and accompanied cadenza for the solo violoncello and closing developments of the first theme.

The Finale, Allegro moderato, in B minor, 2-4, is an extended rondo on three themes, which are much altered at times by changes of tempo and by harmonization. Figures in the themes are used as new episodic themes.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, triangle, strings.

The score is dedicated to Hans Wihan. Born at Polic, in Bohemia, June 5, 1855, Wihan studied at the Conservatory of Prague and then taught at the Mozarteum in Salzburg. In 1874 he became concert-master of the private orchestra of the Prince Dervies at Nice, and in 1876 he was concert-master of Bilse's Orchestra in Berlin. In 1880 he was appointed solo 'cellist of the Munich Court Opera, and in 1887 he became teacher of the violoncello at the Conservatory of Prague. In 1892 he established the famous Bohemian String Quartet, of which he is the 'cellist. He has composed pieces for violoncello and some songs.

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ENTR'ACTE.

RELYING ON THE MUSIC.

(From the London *Times* of December 16, 1911.)

It was recorded in our columns on December 11 that an organ-grinder was sentenced to a month's imprisonment with hard labor for exhibiting a placard on his organ, announcing that he had served in the army under three monarchs, and that he had a wife and children depending on him. The magistrate said that "by this sort of appeal the ordinary organ-grinder who relied on the music to attract persons was unfairly competed with"; and it appeared that there was no excuse for the man, since he had read newspaper reports relating to the subject.

The only comment which we would pass upon the case in this column is an expression of pleasure at the assurance which it gives, that organ-grinders may be expected to understand principles of artistic ethics so much more fully than other and more ambitious musicians do. But that allusion to newspapers makes one pause and wonder whether the man's mind may not have been corrupted by his reading. As he is a musician, it is possible that in an unlucky moment his eye wandered to a column headed "Musical Notes," and that there he read that the famous violinist who makes his appearance next week has not devoted his whole life to music, but is an excellent shot, a good fencer, and distinguished in a number of other classes of sport; or he may have seen that the great-uncles of Madame X., the well-known pianist, served their country in a number of valuable ways, or that the singer who so modestly appears as plain Mr. Y. is in reality a baron. Possibly he chanced upon a statement of the money value of the jewelry possessed by a brilliant operatic star. Any one of these things is to be

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seen every day, and seeing them, perhaps, the thought occurred to him: "Have I no attractions which may reinforce the half-dozen stale tunes which is all that the cylinder of my organ can produce?" At any rate, he found two: one which would not have disgraced an astute concert agent, service under three monarchs; and another, a wife and children, which was hardly worthy of the mind which devised the first.

We may leave him to do his month, and consider the position of those artists who are not expected to have the enlightenment which should have saved him. Every newspaper office and every musical critic constantly receives such announcements as we have quoted. They are sent for publication by agents on behalf of the artists, and their sole object is to create a popular interest which the artistic gifts of the performers would not be sufficient to create unaided. Moreover, the object of that interest is to induce people to pay money to the artist. It may be contended that every one has a right to create public interest in himself or herself by means of any qualification which he or she happens to possess. A man may do it by being a good sportsman as well as by being a good violinist, a woman by displaying her jewels as well as by singing E in alt. Often the jewels are prettier to watch than the E in alt is to hear: they are better cut. So here we must draw a careful distinction between advertisement of what the artist offers to the public and what he or she merely puts forward as a bait to catch the public's sentimentality, its snobbery, or its patriotism. The lady who displays her jewels as well as her voice does give her patrons additional value for their money. The man who brags, or lets his agent brag, of his prowess as a sportsman does not propose to give an exhibition of that prowess: he is merely dragging in irrelevancies in the hope that they will catch the pence or the shillings of the public, as the organ-grinder did. But here the modern jargon

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of criticism makes it possible to set up another line of defence for him. All these things—his upbringing, his accomplishments, his hobbies, nay, even the accomplishments and hobbies of his ancestors—are supposed to react in some mysterious way upon his "temperament," and so to have a direct bearing upon his musical character. That, it might be urged, is the difference between him and the organ-grinder; for the service of the latter under three monarchs could not have the smallest effect upon his grinding of "The Lost Chord," while the interpretation of a concerto may be clearly affected by the violinist's devotion to manly exercises. We do not deny the truth of this. A man's whole life-experience is concentrated in a great interpretation of a great work, and his interpretation, given the necessary technical accomplishment, is likely to be great just in so far as he can concentrate his experience upon it. Nevertheless, the knowledge of what that experience has been does not enable the public to deduce anything whatsoever about the artist's work. From the facts alone one knows nothing of whether the effect upon him is good or bad, because one cannot see into his character. A temperament cannot be analyzed like a pudding into its component ingredients. To pretend to have done so is an attempt to palm off something which is quite worthless as having worth, in the hope that people will pay who would not otherwise do so,—an offence sometimes considered more serious than begging.



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The organ-grinder's second plea recalls a type of appeal not generally made by musical performers direct to the public, but one which those responsible for newspaper criticism constantly encounter. Every critic knows the request for a kind word because the artist has had such struggles or been in such poor health or some other cause which ought to touch his humanity, but ought not to affect his judgment. The critic has no more right than another man to complain of appeals to his humanity, and it is for him to decide how far he will use his special opportunities in this direction. He may trudge to a concert in a far suburb on a wet night in order to see if he can help the struggler; but if, when he gets there, he hears only poor music, which is simply not marketable, he has no right to write of it as though it were good or to try to make it marketable. If he does, he is simply writing the advertisement of the organ-grinder and helping to impose upon the public. It is no excuse that his offence is the result of kind-heartedness: he deserves his sentence like the rest of them.

The whole confusion of the issue lies in the fact that at the present day artists, critics, and the general public are all too much the victims of the personal attitude towards music. The specious talk about "temperament" has led us to an *impasse* from which there is only one way of extricating ourselves. It has brought the crowds of executants clamoring for a hearing, not because they have any new music to introduce to us or because they have anything fresh to say about the music which we already know, but because they are determined to show that they can play or sing as well as another. The result is an almost ceaseless round of concerts without one feature capable of helping to widen the popular appreciation of music for its own sake. Further, it is responsible for the adulation of performers which so often takes the place of musical criticism; and these things taken together have had the effect of distracting the attention of the unsophisticated listener

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just at the moment when he was beginning to realize that music is a thing worth some serious attention and not merely a pleasing accomplishment for his daughters. The only way out is to think less of the musician and more of the music. There will be some hope of recovery when performers understand that their only claim to attention rests upon their capacity to add something to the artistic enjoyment of their hearers, and when audiences go to concerts not to shout hysterically in praise of the individuals who appear on the platform, but to hear what the music has to say to them. This may seem too much to expect; but without such a drastic change of attitude we necessarily pass a sentence of imprisonment with hard labor upon ourselves from which we can only escape by "relying on the music."

DRAMATIC EXPRESSION IN THE CONCERT-ROOM.

(From the London *Times*, February 3, 1912.)

The January and February issues of that agreeably unconventional and often valuably suggestive monthly, the *Music Student*, contain some articles on Choral Performance by Mr. Charles Kennedy Scott, the conductor of the Oriana Madrigal Society, which are in many respects an interesting sign of the times. His individual views need not here be discussed; but his insistence on expression and all its concomitants, echoed as it will be by many others (whether their concert-seats be on the platform or among the audience), is something almost unknown under the old régime of the choral drill-sergeant. No one will deny that this kind of work is all to the good; but it seems only a part of a large modern movement, some of the other sides of which are possibly more open to criticism.

We cannot help noticing how the standards of most musicians who claim to be advocates of Progress with a capital P are becoming influenced, in one way or another, by non-musical surroundings, especially those of the theatre. It is no longer, it would seem, sufficient for music



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to be itself: we must tint the cheeks and eyebrows of our marble statue and clothe its limbs in dainty or dazzling drapery. It is almost as if we were becoming frightened of the stern purity of music as such: we must distract our minds with something else. There are many ways in which all this seems apparent at the present time. Take, for example, the folk-music crusade, at its origin almost entirely directed towards the preservation of beautiful and neglected melody: it has now, in the minds of many, become inextricably entangled with patriotism and dancing, the former an altogether irrelevant issue, the latter an agreeable exercise for children. The revival of interest in the glories of Byrd and his contemporaries is most welcome; but to many of the experts in this field, as in that of plain song, non-artistic considerations now seem paramount. Or, again, all will acknowledge the great work that has been done in the past twenty years to increase familiarity with orchestral music; but were the frequenters of the shilling seats at the Popular Concerts in the old Saint James's Hall artistically the inferiors of their successors who now throng Queen's Hall, largely because they enjoy having their ears alternately tickled and stunned and like speculating what music "means"? And, similarly, is not perhaps the present demand for dramatic (or quasi-dramatic) expression in the concert-room only another sign of this desire to furnish music with some kind of an appeal other than its own?

No doubt modern singers (or all of them who count) have finally emerged from their chief bondage of the past. They no longer scorn delights and live laborious days in futile attempts to rival the canary. No one denies that human singing needs human expression. It is on the different meanings of the word "expression" that controversy arises. With dramatic expression in the theatre there is no present concern. It is obvious that a good many non-musical considerations

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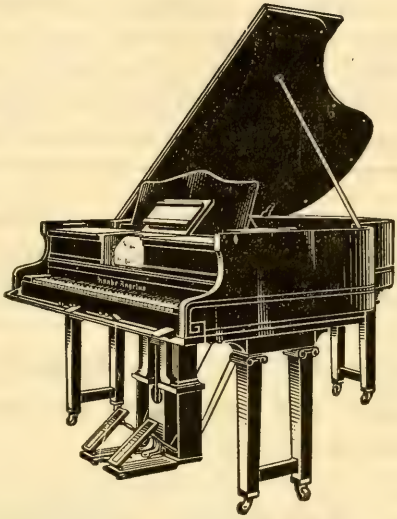
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must be important, even if the music itself were not designed with reference to them. But there are many signs that all this is penetrating beyond the walls of the theatre and affecting the performance of purely non-theatrical music. The detailed criticism that is being more and more directed towards the verbal side of the singer's art is a considerable factor: most of the great composers did not concern themselves very minutely about the subject, and the respective interests of words and music sometimes clash. But at the bottom of it all is the increasing demand for vividness at, virtually, any price. We want something to give our jaded senses the spur, something to play on our emotions without our having to take any personal trouble in the matter: vocal fireworks and long-drawn high notes are only for the unsophisticated, they pall on the progressive. Half a century ago Wagner said of Liszt: "If you gave him a plain slice of bread, he would sprinkle cayenne pepper on it." Many of us now are of Liszt's opinion. Cayenne pepper, and plenty of it, is what we ask from our singers, theatrical and non-theatrical alike,—indeed, from the world in general.

It is, of course, rather difficult for actors and actresses, accustomed

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to the continual play of bodily gesture and facial expression, under the fire of opera-glasses, to abandon their stage customs when they sing elsewhere: to many of them, by long habit, music has become practically inseparable from such things. And no doubt race is of some account, though of considerably less than we are often inclined to think, as one can easily recall French and Italian performers who can restrain themselves physically as well as any Briton. But, after all allowances have been made, the fact remains that a good deal of modern concert-room singing does, quite consciously and deliberately, seek to secure dramatic expression by the willing sacrifice of many other much more important things. Personal dignity is, of course, a purely personal concern, even if the lack of it is unpleasant for an audience to witness: what matters is the dignity of the music. A whiff from the theatre serves to degrade rather than to ennoble music with which it has no connection, and even transplanted stage songs have their limits of expression. Purcell's Dido is not (though sometimes represented as such) a native of Montmartre, nor are his nymphs and shepherds natives of Leicester Square. A concert-room singer is as much the servant of the composer, and should be judged by just the same standards, as any instrumentalist: organic unity of conception is paramount for either. It might, no doubt, occasionally be as well if, instead of commending a stage singer for his or her dramatic expression, we drew attention to the fact that the orchestra had as a rule been in a different bar; but in the medley of conflicting elements which we call operatic art little things like this are apt to pass unnoticed. In the concert-room we want a composer's rhythm and everything else to be pure; and the impulse to dramatic expression must consent, willingly or unwillingly, to the necessary curb. If we try to get at the words by pulling to pieces the music, the result will be only chaos: "feeling" is of no authoritative value merely by itself,—a philosophical commonplace we too often forget. Anarchical expansiveness may perhaps serve moderately well for "Salome," but certainly not for Schubert.

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To many of us Goethe's mighty epigram sounds regrettably old-fashioned; but it remains, after all, the last word on art.

Not, of course, for a moment that emotional expression as such should be deprciated: no one thinks of denying that it is a vital element in any musical performance worth mentioning. But, however vital, it is still only one of the elements. It is not the whole thing; and the well-balanced and sane type of expressiveness is not always so easy for the listener to grasp at once. Emotional interpretation that is merely a kaleidoscopic zigzag has its immediate reward: the crests of the feeling are blatantly palpable to the least attentive. But expression that involves the steady preservation of a very high level is often confused with the equally steady absence of any real expression at all. It takes a little practice to see things steadily and see them whole. This is, indeed, the rock on which splits, sooner or later, almost all singing that deliberately sets out to be dramatic: it makes a brave momentary show; but music is not a thing of the moment. As Mr. Andrew Bradley has said of poetry, "It is not our servant, it is our master." It is a poor impertinence to pick and choose, to pit our little minds and hearts against those of the great men. And the really expressive singing is just that which does not so pick and choose, which realizes that it is only the medium, more or less worthy, for the soul of another. Not for a moment that any vividness or anything that we may call drama, as distinct from staginess, is lost thereby: it is only raised to a higher level. To take merely a single instance of some few years ago, no one who has ever heard that great artist, Miss Marie Fillunger, in such a song as Schubert's "Die junge Nonne" will forget the amazing emotional intensity of every note; and yet nothing stood out, there was no "facial expression," no trickery of any kind, merely the sternly pure delivery of a message. And that is the first and last word of all worthy interpretation, vocal no less than instrumental.

The popular appreciation of music would, indeed, be enormously ennobled if all our singers and players were always to be even as Brangäne in the middle of the second act of "Tristan." Music is something

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to be heard, not to be seen. There would be then no opportunity for the unthinking to crowd, as they do now, largely to see a pianist's grimaces or a violinist's lily-like swayings, or a singer's eyes rolling in a fine frenzy or in anything else. No doubt there are, on the other hand, many performers whom it is a pleasure for the thinking to see, merely because they are so free from any taint of the theatre, so obviously wrapt up in the music alone. It may be that some of these find a similar pleasure in realizing the attitude of their hearers; but they would probably be the first to agree to sacrifice their pre-eminence and share the universal invisibility: little account need be taken of the feelings of those to whom music may mean not much more than personal vanity and popular applause. There might be a few easily solved acoustical problems: there seem no other difficulties. Were concert-room performers always unseen, there would be more chance for many of us to learn the differences between true and false expression.

THE PASSING OF MUSIC.

(From the Glasgow *Herald*, June 15, 1912.)

Among people curious about the higher developments of music there is none more hopeless than the man who constantly asks for a sign. He is first cousin to the wicked and adulterous generation of the Scriptures. Signs are of use only to him who has the heart to read them, and is in a sense independent of them. The man who asks most loudly for some one to show him the meaning of music is usually the man whom no explanation can possibly satisfy. He wants a translation of the untranslatable: without it he proclaims music unrelated to life. Programme-music is peculiarly liable to be misunderstood.

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The programme may be like the "Innocence" which the ingenuous painter puts below a picture of a child and a woolly lamb: it adds nothing to the work as art, and it is apt to throw the mind into the most irrelevant of side issues. The programme seems to give the picture its message. As a matter of fact, it may be merely a cover for bad composition, bad drawing, bad perspective. If the message of the arts could be put into words, there would be no use for the arts. Yet the Philistine persists in his demand that art should be tied up in some kind of way to a verbal explanation. He wants, he will tell you, art that reflects life: he is incapable of seeing art as a part of life,—a contribution as well as a reflection.

Art, of course, may be used to reinforce and illumine ideas expressed in words. The one thing needful is that it should be good art judged by the laws of its medium. Afterwards many things may be added to it. In a recent article on "Browning and Music" I tried to show the poet's general attitude to music and his use of music to illustrate his views on the meaning and end of existence. His actual philosophy of music is found most clearly set forth in "Charles Avison," which considerations of space compelled me to mention merely in passing. One

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may commend it here to the type of inquirer I have been discussing. The poem seems to be little read. It is not found in the popular books of selections by which Browning is now mostly known, and I do not remember to have seen special reference to it in any of the numberless Browning essays. It, however, contains one of the most convincing philosophies of music. Browning claims that there is no truer truth obtainable by man than comes of music. He illustrates life as a gulf which the worker overarches by laying "stone by stone until a floor compact proves our bridged causeway." So works mind,—"by stress of faculty, with loose facts, more or less, builds up our solid knowledge." Beneath is an element the mind may hide, but cannot tame:—

> Soul, the unsounded sea—whose lift of surge
> Spite of all superstructure, lets emerge
> In flower and foam, feeling from out the deeps
> Mind arrogates no mastery upon—
> Distinct indisputably.

Mind's processes may be followed from the first prod of pickaxe at the base of the unquarried mountain, but no one can trace the source of the founts of the soul. Browning sees in the very sway and roll of the soul's sea an attempt to emulate the stability of the mind above, to show how we feel, hard and fast as what we know; and here we have music's mission and significance. Music speaks in terms of the soul. Only those who do not fully understand her want her message in the stone and lime of the mind.

Music's mission is the mission of all the arts, but none has music's success,—a success that, as Browning will show, is not altogether free from failure. Each art strains to capture the soul's evanescent moods, the poet with his word-mesh, the painter with his "sure and swift color-and-line-throw." So the poet's page still holds "Helena at

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gaze from topmost Troy"; the painter's fresco still shows Eve taking the life-spark from the hand of God.

> . . . Outdo
> Both of them, Music! Dredging deeper yet,
> Drag into day—by sound, thy master net—
> The abysmal bottom-growth, ambiguous thing
> Unbroken of a branch, palpitating
> With limbs' play and life's semblance! There it lies,
> Marvel and mysteries, of mysteries
> And marvels, most to love and laud thee for!

Angelo's Eve and Homer's Helena are there for all time. Music must always take up her task anew. The passions disappear like phantoms with one composer; with another they come back "full blooded with new crimson of broad day." The last of Handel is the beginning of Gluck. Avison's music was once as fresh as Wagner's, but nothing can make it the voice of passion for ears differently attuned Browning sees a great wonder in the fact that old music by a few changes of harmony, modulation, and scoring may leap again into life; Avison's Grand March, that "timed in Georgian years the step precise of British Grenadiers," may, so treated, become "Titanic striving towards Olympus." But he is not very happy here. In practical experience there is nothing more objectionable than old music brought up to date. Browning also over-emphasizes the passing of music. Avison is dead, but Bach, older than Avison, still lives, and, one might say, is only beginning to be understood. Handel has a thousand admirers to-day for every ten he had a hundred and fifty years ago. It is true, of course, that we have lost the clew to the moods of much of the older music. Even Bach has moments when he is speaking for his time and not for all time. It may be true that nothing born of man is immortal, and that music, more than the other arts, needs a continually new expression. Certainly, the music of the Greeks, which made the soul of Aristotle enthusiastic, means almost nothing to us, while Greek sculpture and literature speak with unabated power. But it should not be forgotten that music is a very young art. She began to stand on her own feet only a few hundred years ago. Beethovens were

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impossible with the imperfect musical scales of the Greeks, and comparisons between Greek music and literature lead nowhere. If Plato wrote in praise of music, the "C minor symphony" was altogether beyond his ken. One can hardly imagine a time when the music of Bach, Beethoven, and Wagner will be merely incomprehensible sound with no hint of the deep currents that once were its life. One may agree, however, with Browning in the wider sense in which he writes If "Music's throne seats somebody whom somebody unseats," the same is true of everything.

It is curious that Browning, whom religion has to some extent appropriated, says nothing in "Charles Avison" about the part that religion plays in revealing the currents of soul beneath the bridge of the mind. What he writes of truths which escape "Time's insufficient garniture" might well be applied to creeds. If the poet sees change in all things, he has never any fear that truth will not escape from the husks that from time to time enclose it. Indeed, he goes further, and sees in the husks "new truth's corolla-safeguard." So all's for the best in this best of worlds. Having assured us of truth's victory through all passing shows, Browning ends "Charles Avison" with a characteristic burst of optimistic exhortation. We are told to blare it forth, bold C major, and lift our brows! England should go forward to a great march-motive,—"that's truth which endures resetting." Made a noise in any case. "What's silence but despair of making sound match gladness." With curious inconsistency the poet turns to the past to cry, "Give me some great, glad 'subject' glorious Bach." Bach is

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the founder of modern music, and, if the founder still holds the keys of gladness, it seems premature to talk of music's passing in any very immediate sense. I do not know that any of the critics who question the quality of Browning's optimism have ever used a weapon to their hand in the "Grand March in C major," printed at the end of "Charles Avison." Is it put into type that we may catch its mood and measure for a brave stepping onwards? If so, how does it happen that the so-called "March" is in three-four time and has all the characteristics of a Minuet! R. T.

OVERTURE TO THE OPERA "GENOVEVA," OP. 81 . . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

"Genoveva," opera in four acts, text by Robert Reinick (after the tragedies by Hebbel and Tieck), music by Robert Schumann, was performed for the first time at Leipsic, June 25, 1850. The chief singers were Miss Mayer, Genoveva; Mrs. Günther-Bachmann, Margaretha; Brassin, Siegfried; Widemann, Golo.

The first performance of the overture was at the Gewandhaus, Leipsic, February 25, 1850, for the benefit of the Orchestra Pension Fund. Schumann conducted. His concert piece for four horns, Op. 86, was also then performed for the first time, and the melodrama-music and the choruses of Mendelssohn's "Œdipus" were also heard for the first time.

Other early concert performances were at Hamburg, March 16, 1850, from manuscript, Schumann conductor; at Düsseldorf, September 7, 1850, at a "reception concert"* to the Schumanns, Julius Tausch conductor; at Cologne, October 22, 1850, Ferdinand Hiller conductor.

The overture was performed in Boston for the first time at a concert of the Harvard Musical Association, March, 1, 1866.

*
* *

*The programme of this concert included, besides the overture to "Genoveva," songs,—"Widmung" (sung by Miss Hartmann), "Die Lotosblume" (sung by Miss Altgelt), "Wanderlied" (sung by Mr. Nielo)—and the second part of "Paradise and the Peri." There was a supper with toasts, songs, and a chorus, and at the end there was a ball.

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The overture was sketched April 1–5, 1847, at Dresden. The instrumentation was completed Christmas night of that year. The overture was published in June, 1850.

***

As early as 1841 Schumann endeavored to obtain a libretto from Griepenkerl. He wrote in 1842: "Do you know what is my morning and evening prayer as an artist? *German opera. There* is a field for work." He thought of an opera to be founded on Byron's "Corsair," and composed a chorus and aria. He sought anxiously for a subject that might inspire him.

At last in 1847 he chose the legend of Geneviève of Brabant. Reinick's text did not fully satisfy him; nor was Hebbel pleased, although he refused to help out the composer. Schumann himself undertook the task of revision. Then there was delay in securing a performance, and at one time Schumann thought of suing the manager of the Leipsic opera-house. When the opera was produced, it was the time, as Schumann wrote to a friend, when one preferred to go into the woods rather than the theatre. There were three performances, and the opera was put aside. It is occasionally revived in Germany, but it never had an abiding-place in a repertory.

The legend of Geneviève de Brabant was in detail told, so far as literature is concerned, in the Golden Legend, in the Chronicle (1472) of Matthias Emmich, doctor of theology, and of a Carmelite monastery at Boppard, and by the Jesuit Cerisier; but there were Complaints * founded on the legend before that. In the old story Geneviève, the daughter of the Duke of Brabant, and in 731 wife of Sifroy, Count of the Palatinate, was slandered foully by Golo, steward of the household,

*A "complainte": a folk-song on some tragic event or legend of devotion. It is, first of all, a tale. It is the type of a serious or sad narration in song. Yet it is not an elegy, a "*deploration.*"

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because she had not listened to his amorous protestations. She was condemned to death, but this mercy was shown her: she was left to her fate in the Forest of Ardennes. There she gave birth to a child. They lived on roots and herbs and the milk of a hind. Six years afterward Sifroy, who in the mean time had found out that Geneviève was innocent, came upon her by accident when he was hunting. Later writers turn Golo, the monster, into a handsome young man, much to the regret of Heine, who deplored the diasppearance of the old chap-books, with their abominable woodcuts, which were dear to his childhood.

In Schumann's opera Siegfried is ordered by Charles Martel to join him in war against the infidels. Siegfried puts his wife and all he possesses under the care of his friend Golo, farewells his wife, who falls into a swoon; and Golo, already in love with her, kisses her. An old woman, Margaretha, is Golo's mother, but he takes her to be his nurse. Ambitious for him, she plots against Genoveva, who mourns her husband and hears with dismay and anger the wild songs of the carousing servants. Golo brings news of a great victory. She bids him sing, and she accompanies him until he makes love to her; nor will he leave her, till she taunts him with his birth. Drago, the steward, tells him that the servants are insulting the good name of their mistress. Golo says they speak the truth, and when Drago does not believe him he tells him to hide in Genoveva's room. Margaretha, listening at the door, hears the talk. She informs Golo that Siegfried, wounded, is at Strasbourg; that she has intercepted his letter to the Countess, and is going to Strasbourg to nurse him, and, as nurse, to poison him. Then Golo summons the servants, and they make their way into Genoveva's room, where Drago is found behind the curtains. Golo puts a dagger into his heart, to quiet his tongue. Genoveva is led to prison.

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Siegfried's strength resists the poison of Margaretha. Golo tells him of Genoveva's infidelity, and the tortured Count determines to go into the wilderness, but Margaretha hands him a magic looking-glass, in which he sees Genoveva and Drago. Siegfried commands Golo to avenge him, and at that moment the glass flies in pieces and Drago's ghost enters and bids Margaretha to tell the truth.

Genoveva is taken into the wilderness by men hired to murder her. Golo, after showing her Siegfried's ring and sword, offers her life on a hard, disgraceful condition. She turns from him. He orders the ruffians to do the deed. She clings to the cross and prays. Siegfried comes up with the penitent Margaretha, and Golo rushes off and falls from a rocky height.

*
* *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, strings.

It begins with an Introduction, Langsam (slow), C minor, 4-4, which opens with sombre chords of wood-wind and horns over a bass in the strings and a second pair of horns. The first violins have a waving figure in sixteenth notes, which is developed emotionally. The Introduction ends with a recitative-like phrase for the first violins.

The main portion of the overture, Leidenschaftlich bewegt (Allegro appassionato), C minor, 2-2, begins with a passionate first theme, which includes the lamenting figure of the preceding recitative. The second theme, E-flat, is a lively hunting-call for three horns, with a re-enforcement of trumpets in the last measure but one. The second portion of this theme is a melodious phrase for the wood-wind. This theme is developed at length. A figure borrowed from the slow introduction is used in a succeeding episode, and with the second theme is used for the building material of the free fantasia. The orchestration of the third part of the movement is much strengthened. The coda is built for a long time on the second theme. Trombones enter in the apotheosis with a figure which in its original shape appeared already in the

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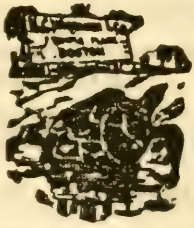
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passage-work of the free fantasia. There is a triumphant end in C major.

* * *

Divers reasons have been given for the failure of Schumann's opera, but two are enough: the libretto is dull; Schumann had no stage instinct. He thought of "The Nibelungenlied," "Faust," "The Wartburg War," "Abélard and Héloïse," "Mary Stuart," "Sakuntala," and other subjects. A romanticist, he did not appreciate, he did not recognize, the value of a dramatic subject. In his revision of the text he did not individualize sharply his characters; Golo is any ordinary villain of melodrama, Genoveva is a good and tiresome person, Siegfried is a ninny. The music, however beautiful or noble it may be, lacks the most essential quality: it is never dramatic.

And what stage work founded on this subject has succeeded? There is a list of apparent importance: Haydn's opera for marionettes, "Genoveva von Brabant" (Esterház, 1777); melodrama, "Genoveva im Turm," Junker (Dettingen, 1790); "Geneviève de Brabant," Alday (Paris, 1791); ballet, "Geneviève de Brabant," Piccini (Paris, about 1820); "Genoveva," Hüttenbrenner (Gräz, about 1825); "Genoveva," Huth (Neustrelitz, 1838); "Genoveffa del Brabante," Pedrotti (Milan, 1854); "Golo," Bernhard Scholz (1875); "Genovevade Brabante," Rogel (Madrid, 1868); but they are as unfamiliar as the plays by Blessebois, La Chaussée, and Cicile, or the anonymous tragedy "Geneviève, ou l'Innocence reconnue," published in 1669, a tragedy with entertaining entr'actes, of which the fourth is worth quoting:—

I. Saturn, who typifies Sorrow as well as Time, seizes the hearts of Geneviève and Sifroy [Siegfried] and searches a proper place to devour them.

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V. The Wood Nymphs applaud them in a chorus:—

Triomphez, aimables chasseurs,
Du recouvrement de ces cœurs, etc.

"Genoveva," a new concert overture by Gaston Borch, was performed by the Pittsburg Orchestra at a reception of the Art Society in Carnegie Music Hall, Pittsburg, January 23, 1906. The composer conducted.

***

There is one stage work by which Geneviève was made famous,—a reckless, impudent parody, "Geneviève de Brabant," an opéra-bouffe in two acts, text by Tréfeu and Jaime the younger, music by Offenbach, produced at the Bouffes-Parisiens, Paris, November 19, 1859, with Miss Maréchal as Geneviève, Léonce as Sifroid, Désiré as Golo, and Lise



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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

Tautin as five different characters. The operetta, extended to three acts and with a text by Hector Crémieux and Tréfeu, was produced at the Menus-Plaisirs, Paris, December 26, 1867, with Zulma Bouffar as Drogan, the Page; Miss Baudier, Geneviève; Gourdon, Sifroy; Bac, Golo; Lesage, Charles Martel; and Ginet and Gabel as the Gendarmes. The censor objected, not to the indecencies of the text, not to the degradation of the pure Geneviève of the old legend, but to the duet

Protéger le repos des villes,
Courir sus aux mauvais garçons,
Ne parler qu'à des imbéciles,
En voir de toutes les façons;
Un peu de calme après vous charme.
C'est assez calme ici, sergent!

Ah! qu'il est beau d'être homme d'arme,
Mais que c'est un sort exigeant!—

on the ground that the *gendarmerie* should not be ridiculed. Crémieux had a happy idea. He raised Grabuge to the rank of sergeant. "This rank is unknown in the *gendarmerie*." The censor smiled; and the Gendarmes were saved, to the delight of the world.

Offenbach's "Geneviève de Brabant" was performed for the first time in Boston at the Globe Theatre, April 8, 1873, with Mme. Aimée as Drogan, Miss Bonelli as Geneviève, Juteau as Sifroy, Duschene as Charles Martel, Marcas and Lecuyer as the Gendarmes. And after Mme. Aimée came Miss Emily Soldene.



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I. Allegro con spirito.
II. Largo.
III. Allegro.

Beethoven . . Concerto in G major, No. 4, for Pianoforte, Op. 58

I. Allegro moderato.
II. Andante con moto.
III. Rondo: Vivace.

Borodin . . . . . Symphony No. 2, in B minor
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I. Allegro moderato.
II. Molto vivo.
III. Andante.
IV. Allegro.

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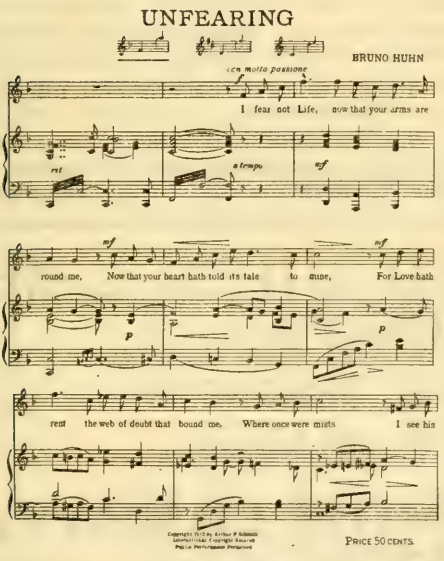
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The concerto, dedicated to his Highness Duke George II. of Saxe-Meiningen, and published in 1912, is scored for three flutes, three oboes, two bassoons, three trumpets, three horns, kettledrum, solo violin, and the usual strings.

The character of the music is such that any elaborate analysis without illustration in musical notation would be of little value.

I. Allegro con spirito, F major, 4-4. The vigorous chief theme is announced forte by the orchestra. The wood-wind is employed antiphonally with strings. The solo violin enters with an animated but graceful figure with solo flute in countrapuntal passages. Wind instruments are used against chords for strings. Molto sostenuto: wood-wind

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with answer in the strings. Solo violin, and reappearance of woodwind figure. There is a return to the chief theme fortissimo, meno allegro.

II. Largo, A minor, 3-4. The trumpets and bassoons are not employed in this movement. Two solo violins are in use, and the violoncellos are divided. The solo instruments with first violins have an expressive song. The first violin has a suave melody, C major, with the second in contrapuntal passages. There is a return to the first theme in A minor, with melody for first violins and first oboe, while the two solo violins have measured passages in counterpoint. The close is in A major.

III. Allegro, F major, 3-4. The vigorous beginning is for full orchestra. There is a graceful running episode for solo violin with flute; wind instruments and strings are used antiphonally; there are contrasting sections. The movement as a whole is more modern in thought and in expression than the first.

***

The concerto in Bach's day had these meanings: "(1) a music school; (2) either vocal or instrumental chamber music, a piece that is called 'concerto'; (3) violin pieces which are so arranged that each player will at a certain time be prominent, and play in turn with the other parts in rivalry. In such pieces, when only the first player dominates, and where only one of many violinists is prominent for remarkable agility, this player is called '*violono concertino.*'" ("Musicalisches Lexicon," by J. G. Walther, Leipsic, 1732.) It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appears in a treatise by Scipio Bargaglia, published at Venice in 1587, and that Giuseppe Torelli, who died in 1703, was the first to suggest a larger number of instruments in a concerto and to give the name to this species of composition, *concerto grosso.* But Michelletti, seventeen years before, had published his "*Simfonie et concerti a quatro*" and in 1698 his "*Concerti musicali,*" while the word

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concerto occurs frequently in the musical terminology of the seventeenth century. Up to the middle of the seventeenth century the music specially for violin was composed almost exclusively of dance tunes, as courantes, gaillardes, pavanes, etc. These compositions bore the title *simfonia, capricio, fantasia, toccata, canzone, ricercare.* The first five words were used for instrumental pieces; the last two for pieces either for voices and instruments: sometimes for both. The title *ricercare* soon disappeared, *canzone* dropped out of sight, *toccata* was then a title reserved for harpsichord pieces, and toward the second half of the sixteenth century *simfonia* meant either an instrumental interlude or an overture. It was toward 1650 that the word *sonata* took the special meaning of an instrumental piece with accompaniment of organ or harpsichord and several other instruments, and in those days the *sonata* encroached on the rights of the *capricio* and *fantasia.* The claim of Torelli to the invention of the *concerto grosso* may be disputed; but it was he that determined the form of the grand solo for violin and opened the way to Archangelo Corelli, the father of modern violinists, composers or virtuosos.

For an interesting discussion of the concerto and the disposition of the orchestra in Handel's time see "Haendel" by Romain Rolland, pp. 195–208 (Paris, 1910).

***

Reger's mother began to give him piano lessons when he was about five years old. His father, Joseph Reger (1847–1905), was a schoolteacher, and the family moved to Weiden in 1874, a year after Max was born. At Weiden, Max studied the pianoforte with A. Lindner and harmony and the organ with his father. In August, 1888, he visited Bayreuth, and there heard an orchestra for the first time, in performances of "Parsifal" and "The Mastersingers of Nuremberg." He then began to compose, and he wrote songs, preludes, and fugues for the pianoforte, a pianoforte quartet, a string quartet, and an overture, "Héroïde funèbre." No one of these works has been published. He had attended the Royal Preparatory School at Weiden, and in August, 1889, he passed his examination at the Royal Training College for Teachers at Amberg, but Dr. Hugo Riemann (1824–96) persuaded

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him to become a professional musician, and in 1890 Reger entered the Conservatory of Music at Sondershausen, where he studied theory, the pianoforte, and the organ with Dr. Riemann. Late in 1890 or in 1891 he followed his teacher to Wiesbaden, where he became teacher of the pianoforte and the organ at the Conservatory there. In 1891 some of his compositions were published. He began to teach theory, but in 1896–97 he performed his military service. Soon afterwards he was sick nigh unto death. After his convalescence (1898) he went back to Weiden, and composed industriously. In 1901 he moved to Munich, and there took to himself a wife (1902), and joined the faculty of the Royal Academy of Music. In 1907 he was called to Leipsic as Music Director of the University and teacher of composition at the Conservatory. He resigned his position at the University toward the end of 1908. He received the title of Royal Saxon Professor in 1908, and the University of Jena gave him the degree of Dr. Phil. Hon. Causa. The University of Berlin gave him the title of Doctor of Medicine in 1910. After the death of Wilhelm Berger in January, 1911, Reger was appointed Generalmusikdirektor at Meiningen.

The list of his works is a long one, and he is continually adding to it. It includes Sinfonietta for orchestra (1905); Serenade for orchestra (1906), Op. 95; Variations and Fugue on a Merry Theme by J. A. Hiller, Op. 100 (1907); Symphonic Prologue to a Tragedy, Op. 108 (1909); Concerto for pianoforte and orchestra, Op. 114 (1910); A Comedy Overture, Op. 120; Sonata in E minor for violin and pianoforte, Op. 122; Romantic Suite for orchestra, Op. 125 (Dresden, October 11, 1912); Trio Serenade, Op. 102; Six Preludes and Fugues for pianoforte, Op. 99; 100th Psalm; Violin Concerto, Op. 101; Violin Sonatas, Op. 1, 3, 41, 72, 84; Four Sonatas for violin alone, Op. 42; Seven Sonatas for violin alone, Op. 91; Prelude and Fugue for violin alone; Chaconne for violin, Op. 117; Three Sonatas for clarinet and pianoforte, Op. 49, 107; Two Violin Romances, Op. 50; Trio with viola; Pianoforte Quartet, Op. 113; Three String Quartets, Op. 64; String Quartet, Op. 109; String Quintet, Op. 64; String Quartet in F-sharp minor, Op. 121 (1911); Violoncello Sonatas, Op. 5, 28, 78, 116; Songs, Op. 4, 8, 12, 15, 23, 31, 35, 37, 43, 48, 51, 55, 66, 68, 70, 97; and other songs; Four-voiced Songs with pianoforte, Op. 6; Duets, Op. 14; Sacred Songs with organ, Op. 19; Hymn, "An den Gesang," Op. 21, for male chorus and orchestra; "Gesang der Ver-

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klärten," Op. 71, for chorus of five voices and orchestra; Folk-songs for male chorus and also for mized chorus; "Palmsonntagmorgen" (five voices a cappella); choral cantata, "Meinen Jesum lass' ich nicht"; 100th Psalm for chorus, orchestra, and organ; "Die Nonnen," for mixed chorus; "Weihe der Nacht," for male chorus, orchestra, and alto solo, Op. 119; "Suite im alten Stil" for violin and piano, Op. 93; many organ pieces of all sorts, Op. 7, 16, 27, 29, 30, 33, 40, 46, 47, 52, 57, 60, 63, 67, 69, 73, 92. He has arranged for the organ preludes and fugues written by Bach for the clavichord; organ works of Bach for the pianoforte (two and four hands); and Bach's two-voiced Inventions as trios for organ. He has also written much music for the pianoforte, both for two and four hands: Op. 9, 10, 11, 13, 17, 18, 20, 22, 24, 25, 26, 32, 36, 44, 45, 53, 59, 62, 65, 82, 94, 96, 99, 115. He has transcribed for the pianoforte songs of Hugo Wolf, Jensen, and Brahms; orchestral pieces by Bach, Wolf, d'Albert. This list is by no means complete. In 1903 he published "Beiträge zur Modulationslehre." Dr. Riemann said that Reger has won his reputation by expressing his own individuality in a language that comes from deep study of Bach, Beethoven, and Brahms.

There is a biographic sketch of Reger's life with a review of his works by Richard Braungart.

A Max Reger Festival was held at Dortmund, May 7, 8, 9, 1910, and similar festivals have since been held in various cities of Germany.

Reger's Serenade was played in Boston at a concert of the Boston Symphony Orchestra, April 13, 1907; his Variations and Fugue on a

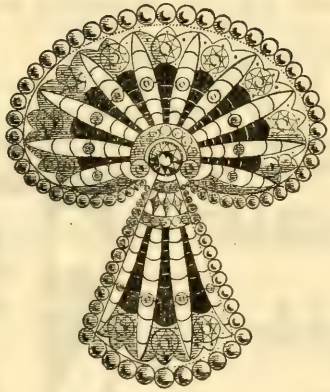
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Merry Theme at concerts of the Boston Symphony Orchestra, February 15, 1908, and January 28, 1911; his Symphonic Prologue to a Tragedy, October 16, 1909; his Comedy Overture, October 7, 1911 (the first performance). Other performances of works by him in Boston: Serenade, Op. 77 A, for flute, violin, and viola, February 5, 1906 (Messrs. A. Maquarre, Hess, and Férir); Sonata in F-sharp minor for violin and pianoforte, Op. 34, by Messrs. Marteau and Göllner, April 10, 1906; Sonata for violin and pianoforte, C major, Op. 72, November 16, 1908 (Messrs. Hoffmann and Anthony); Two Chorals of Bach arranged for pianoforte and Variations on a Theme by Bach, December 10, 1908 (Mr. Charles Anthony); four movements from Suite, Op. 103 A, for violin and pianoforte, March 26, 1909 (Messrs. Hess and Gebhard); Sonata in A-flat major, Op. 49, No. 1, for clarinet and pianoforte, December 23, 1909 (Messrs. Grisez and De Voto at a Longy Club concert); Quartet in E-flat major, Op. 109, January 6, 1910 (Hess-Schroeder Quartet), December 6, 1910 (Kneisel Quartet); two movements, February 21, 1911 (Kneisel Quartet); Scherzo from Quartet in D minor, Op. 74, February 3, 1910 (Flonzaley Quartet). Mr. Ernest Sharpe gave a Reger song recital, November 15, 1905, and some of Reger's songs have been sung here in recitals.

Mr. Leopold Godowsky, pianist, was born at Wilna, in Russian Poland, on February 13, 1870. He showed his musical instinct at an early age, and his youthful attempts at composition were utilized in later years. He played for the first time in public in 1879 at his birthplace. In the years 1883, 1884, he studied at the Berlin Royal High School under Bargiel and Rudorff. In 1884 he made a tour in the United States with Ovide Musin, the violinist. Two years later he went to Paris, where he studied with Saint-Saëns. Leading the life of a virtuoso, he came to the United States in 1890, was married, and returned for a tour in Europe. Afterward his home was successively

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in New York, Philadelphia, where he taught the piano, 1893–95, Chicago, where for five years he was at the head of the piano department of the Chicago Conservatory of Music. Late in 1900 he appeared in Berlin, and a series of concerts gave him a great reputation. In 1908 he succeeded Mr. Busoni as Master-School teacher at the Vienna Conservatory. He has composed fifty studies on Chopin's Études, concert studies of his own, a piano sonata in E minor, and other works, as the Polonaise in C, "Walzermasken," or "Twenty-four Tone Fantasies in three-four measure," an arrangement of a paraphrase of Johann Strauss's "Beautiful Blue Danube" waltz, an arrangement of Weber's "Invitation to the Dance," minuet in F, concert valses, a toccata, songs, etc.

His first appearance in the United States was at the Boston Theatre, December 7, 1884, when he appeared as "Master Godowsky" in a concert in company with Clara Louise Kellogg, Alta Pease (now Mrs. Crouse, of Syracuse, N.Y.), Ovide Musin, violinist, and the Temple Quartet. He played Mendelssohn's Prelude and Fugue in E minor, Chopin's Scherzo in B minor, and "extra contributions in response to encores."

He gave recitals in Boston on December 6, 1898, March 8, 1899, March 28, 1901, April 4, 1901.

On March 11, 1901, he played at a Kneisel Quartet concert (Dvořák's Piano Quintet, Op. 81).

He played here at a concert of the Boston Symphony Orchestra, March 16, 1901 (Liszt's Concerto in A major, No. 2).

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Ludwig van Beethoven

This concerto was probably composed for the most part, and it was surely completed, in 1806, although Schindler, on advice from Ries, named 1804 as the year, and an edition of the concerto published by Breitkopf & Härtel states that the year 1805 saw the completion.

The concerto was performed by Beethoven in one of two private subscription concerts of his works given in the dwelling-house of Prince Lobkowitz, Vienna, in March, 1807. The first public performance was in the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

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There was trouble about the choice of a soprano. Pauline Anna Milder,* the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born (1773) Miklasiewicz, was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones.

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasia," for pianoforte, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the sub-titles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement, full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." Reichardt censured the performance of the Hymn—a Gloria—and the Sanctus, and said that the pianoforte concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the perform-

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ance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

Schindler states that the concerto was sold to Muzio Clementi on April 20, 1807, for publication in England, but publication was first announced by the Kunst und Industrie Comptoir in the *Wiener Zeitung* of August 10, 1808: "Beethoven. 4tes Concert für P. F. u. Orchester. Op. 58."

When A. W. Thayer published his catalogue of Beethoven's compositions (1865), Carl Haslinger, music publisher and composer, was in possession of autograph cadenzas written by Beethoven for this concerto. Two were for the first movement, and over one of them, which had very difficult double trills toward the end, Beethoven had written "Cadenza (ma senza cadere)." There was a cadenza for the Rondo. Haslinger died late in 1868, and his publishing business passed through purchase into the house of Schlesinger (Rob. Lienau), of Berlin. Franz Kullak, the editor of the five concertos in the Steingräber edition, publishes the three cadenzas in an appendix to the Fourth Concerto, and says in a footnote that these cadenzas, which are undoubtedly Beethoven's, were not published during the life of the composer, and that the autograph manuscripts were in possession of the firm of Breitkopf & Härtel, who were the first to publish them.

The score was dedicated "humbly" by Beethoven to "His Imperial Highness, the Archduke Rudolph of Austria."

The orchestral part of the concerto is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro moderato, G major, 4-4. The first movement, contrary to the tradition that prevailed at the time, begins with the pianoforte alone. The pianoforte announces the first four measures of the first theme, five measures if an introductory chord be counted. (These measures are to be found in a sketch-book of Beethoven which is dated 1803, but in this book they end in the tonic, and not in the dominant.) The orchestra then enters in B major, but soon returns to G major, and develops the theme, until after a short climax with a modulation a

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second theme appears, which is given to the first violins. This theme of four measures is thrice repeated, with modulations from A minor to E minor, from C major to B minor, from G major to F-sharp minor. And now violins bring back a fragment of the first theme, and there are developments which lead to the entrance of a third theme fortissimo and in G major, with a supplement for the wood-wind instruments. There is a gentle return to the first theme, and then the pianoforte begins after the manner of a cadenza. The first theme is only hinted at by wood-wind and the pianoforte. There is free figuration in the place of thematic development, until suddenly enters a new theme, a cantabile and expressive melody in B-flat major for the pianoforte. After more passage-work for the pianoforte a new theme of a melodious character is played by the strings and embroidered by the pianoforte. The second theme then appears again in the orchestra, and treatment of the third and fourth themes brings the close of the first section in D major.

The pianoforte then enters in like manner as at the beginning. The free fantasia is based almost wholly on the first theme, and it ends with a decisive assertion of the tonality of G major.

The third section opens with the announcement of the first four measures of the first theme by the pianoforte alone, but the announcement is now made in a more elaborate form and in fortissimo. The theme is carried through almost as it was in the ritornello. At the end it is taken up afresh and again developed. A hold of the full orchestra on the dominant introduces the cadenza, which in the original score is left free to the fancy of the player. There is a short coda.

II. Andante con moto, E minor, 2-4. This movement is free in form. Beethoven put a footnote in the full score to this effect: "During the whole Andante the pianist must use the soft pedal (*una corda*) unintermittently; the sign 'Ped.' refers to the occasional use of the ordinary pedal." This footnote is, however, contradicted at one point in the score by the marking "*tre corde*" for five measures near the end of the movement. A stern and powerful recitative for strings alternates with gentle and melodic passages for the pianoforte. "The strings of the orchestra keep repeating a forbidding figure of strongly marked

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rhythm in staccato octaves; this figure continues at intervals in stern, unchanging *forte* through about half the movement, and then gradually dies away. In the intervals of this harsh theme the pianoforte as it were improvises little scraps of the tenderest, sweetest harmony and melody, rising for a moment into the wildest frenzied exultation after its enemy, the orchestra, has been silenced by its soft pleading, then falling back into hushed sadness as the orchestra comes in once more with a whispered recollection of its once so cruel phrase, saying as plainly as an orchestra can say it, 'The rest is silence!'" (Mr. W. F. Apthorp.)

III. Rondo: Vivace, 2-4. The first theme, of a sunny and gay character, is announced immediately by the strings. The pianoforte follows with a variation. A short but more melodic phrase for the strings is also taken up by the pianoforte. A third theme, of a bolder character, is announced by the orchestra. The fourth theme is given to the pianoforte. The Rondo, "of a reckless, devil-may-care spirit in its jollity," is based on this thematic material. At the end the tempo becomes presto.

The first performance of the Fourth Concerto in Boston was probably by Robert Heller* at a Germania concert, February 4, 1854. He played Beethoven's Fifth Concerto at a Germania concert, March 4 of that year.

* Robert Palmer, known as Robert Heller, was born at Canterbury, England. in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897.)



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The Fourth Concerto has been played in Boston at concerts of the Boston Symphony Orchestra by George W. Sumner (December 17, 1881), Carl Baermann (January 27, 1883, December 23, 1893), Miss Mary E. Garlichs (November 29, 1884), Mrs. Anna Clark-Steiniger (November 14, 1885), Rafael Joseffy (December 18, 1886), Ferruccio B. Busoni (November 14, 1891), Ernst von Dohnanyi (March 17, 1900), Dr. Otto Neitzel (December 22, 1906).

***

Karl Czerny played Beethoven's Concerto in E-flat for pianoforte when it was produced for the first time in Vienna. Why did not the composer play it? He made his first appearance in that city as a pianist when he played his Concerto in C major (March 29, 1795). He had improvised there privately in 1787, and for some years he was esteemed in Vienna as a pianist rather than composer. We find him playing his Concerto in G major and the pianoforte part of his Fantasia with chorus and orchestra in December, 1808, thirty years after he had appeared at Cologne as an infant phenomenon. But after that he preferred to let his pupils interpret his works, the Baroness Ertmann in concerts of a private nature and Czerny in public concerts.

Some years ago Franz Kullak wrote a series of introductory chapters to his excellent edition of Beethoven's concertos for pianoforte and orchestra. One of these chapters, devoted to consideration of Beethoven as a pianist, was Englished, in connection with Kullak's essay on the Execution of the Trill, by Dr. Theodore Baker, and published in 1901 by G. Schirmer, of New York.

Beethoven at a tender age was urged to severe piano practice. One of his teachers said of him when he was eight years old, "He plays the pianoforte with vigor and in a finished manner." When Beethoven was about seventeen years old, he met Mozart; and he afterwards complained that, although he took lessons from him,—probably in composition,—Mozart never played to him. Later he heard the Abbé Johann Franz Xaver Sterkel (1750–1817), then one of the foremost pianists in all Germany. "Beethoven, who had never before heard an illustrious pianist, was unfamilar with the fine shadings in

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the treatment of the instrument; his own playing was rough and hard." Nevertheless, he played his variations on "Vieni Amore" (composed about 1790), "also a great many other pieces not less difficult, and, to the extreme surprise of his hearers, in precise and perfect imitation of the elegant styles which had impressed him in Sterkel's performance." Another wrote of him in comparison with Vogler: Beethoven is, "aside from his dexterity, more eloquent, imposing, expressive,—in a word, he touches the heart more; he is therefore as fine in Adagio as in Allegro." And this writer declared that the pianist had struck out a new path.

Mozart had delighted by his clearness, roundness, tranquillity, delicacy. Beethoven surprised the Viennese by his vigor, fiery expression, grandeur.

Here is a significant fact: "As Beethoven's creative genius continually sought greater and loftier tasks, his careful attention to the details of technic appears to have relaxed."

And then his deafness increased.

J. B. Cramer, himself a great pianist, the only pianist praised by Beethoven, said of his friendly rival, "All in all, Beethoven was, if not the greatest, certainly one of the greatest and most admirable pianists I have ever heard." He heard him in 1799–1800. Cherubini heard him five years later, and characterized his performance as "rough." Clementi described it as "little cultivated, not seldom violent, like himself, but full of spirit." The prevailing opinion was that his style was admirable, his technique adequate, and his touch too violent. When he played his G major Concerto at the famous performance in 1808, Reichardt bore witness that he played "with astounding cleverness in the fastest possible tempi. The Adagio, a masterly movement of beautifully developed song, he sang on his instrument with a deep melancholy feeling that thrilled me."

Czerny, the teacher of Liszt, was a pupil of Beethoven. He said of his master (1800–1805) that no one rivalled him in the swiftness of his scales, in double-trills; that his attitude was calm and refined, "without the slightest gesticulation (except bending over as his deafness increased)"; that he pedalled a great deal, "far more than is indicated in his works"; that his titanic force was too much for the instruments of the period.

Ries, another pupil, said: "As a rule, he played his compositions most eccentrically; however, he usually kept strict time, though he would occasionally hurry somewhat the tempo."



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Nisle wrote: "As a player he is, to be sure, inferior to many others in elegance and technical accomplishments; and, as he was hard of hearing, he played rather loud; but one lost sight of his defects when the master disclosed the depths of his soul."

Here surely are opinions at variance. It must be remembered that some of them came to us throught the speech of several, and that in some instances the original speech was the recollection of a man who heard Beethoven years before he was questioned about him. Some years ago, in Boston, Mr. Busoni was praised by certain persons for his delicacy; by others he was reproached for his violence. And which opinion was the true one?

There is always interest in speculation concerning a composer's interpretation of his own works. In some instances the composition suffers because the technic of the composer-pianist is inadequate. Thus Brahms—I speak from personal knowledge—in the eighties was a coarse, nerve-rasping pianist.

To-day you often hear a pianist reproached for his interpretation of Beethoven's music. "No, his performance was not in the spirit of Beethoven,"—a beautiful phrase, like that other phrase, "The chronometer of God."

If Beethoven should play his sonatas to us now in Boston, would not some one complain of his lack of temperament? and might not some one say, from force of habit: "He is an interesting pianist, but he should not attempt to play Beethoven: he had better stick to Chopin or Liszt"?

Let us see what Beethoven himself said about pianoforte music and pianists. We quote from the excellent little book, "Beethoven: The Man and the Artist, as revealed in his own Words," compiled and annotated by F. Kerst, translated and edited with additional notes by H. E. Krehbiel (New York, 1905):—

"It has always been known that the greatest pianoforte players were also the greatest composers; but how did they play? Not like the pianists of to-day, who prance up and down the keyboard with passages in which they have exercised themselves—*putsch, putsch,*

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putsch;—what does that mean? Nothing. When the true pianoforte virtuosi played, it was always something homogeneous, an entity; it could be transcribed and then it appeared as a well-thought-out work. That is pianoforte playing; the other is nothing!" (1814.)

"Candidly I am not a friend of *Allegri di bravura* and such, since they do nothing but promote mechanism."

"The great pianists have nothing but technique and affectation." (1817.)

"As a rule, in the case of these gentlemen [pianoforte virtuosi] all reason and feeling are generally lost in the nimbleness of their fingers."

"These pianoforte players have their coteries, which they often join; there they are praised continually,—and there's an end of art!"

"You will have to play a long time yet before you realize that you cannot play at all."

He said to Czerny, who was teaching his nephew Karl: "With respect to his playing with you, when he has acquired the proper mode of fingering and plays in time and plays the notes with tolerable correctness, only then direct his attention to the matter of interpretation; and when he has got thus far do not stop him for little mistakes, but point them out at the end of the piece. Although I have myself given very little instruction, I have always followed this method,

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"God knows why it is that my pianoforte music always makes the worst impression on me, especially when it is played badly."

Having heard Mozart's Concerto in C minor at a concert, he exclaimed to his companion: "Cramer, Cramer, we shall never be able to compose anything like that!"

SYMPHONY IN B MINOR, NO. 2, OP. 5 . . . . . ALEXANDER BORODIN

(Born at St. Petersburg, November 12, 1834, died there February 27, 1887.)

Borodin's Symphony in B minor was written during the years 1871–77. The first performance was at St. Petersburg in the Hall of the Nobility, February 14, 1877, and Eduard Napravnik was the conductor.

Borodin's first symphony, in E-flat major, was begun in 1862 and completed in 1867. It was performed for the first time at St. Petersburg, January 16, 1869, under the direction of Balakireff. He then wrote a few songs, and worked on an opera with a libretto based on Mey's drama, "The Betrothed of the Tsar," but the subject finally displeased him, and he put the work aside, although it was far advanced.

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Then Stassoff furnished him with the scenario of a libretto founded on an epic and national poem, the story of Prince Igor. This poem told of the expedition of Russian princes against the Polovtsi, a nomadic people of the same origin as the Turks, who had invaded the Russian empire in the twelfth century. The conflict of Russian and Asiatic nationalities delighted Borodin, and he began to write his own libretto. He tried to live in the atmosphere of the bygone century. He read the poems and the songs that had come down from the people of that period; he collected folk-songs even from Central Asia; he introduced in the libretto comic characters to give contrast to romantic situations; and he began to compose the music, when at the end of a year he was seized with profound discouragement. His friends said to him: "The time has gone by to write operas on historic or legendary subjects; to-day it is necessary to treat the modern drama." When any one deplored in his presence the loss of so much material, he replied that this material would go into a second symphony. He began work on this symphony, and the first movement was completed in the autumn of 1871. But the director of the Russian opera wished to produce an operatic ballet, "Mlada." The subject was of an epoch before Christianity. The fourth act was intrusted to Borodin: it included religious scenes, apparitions of the ghosts of old Slavonic princes, an inundation, and the destruction of a temple; and human interest was supplied by a love scene. Faithful to his theories, Borodin began to study the manners and the religion of this people. He composed feverishly, and did not leave his room for days at a time. Although the work was prepared by the composers,—Minkus was to write the ballet music, and Borodin, Cui, Moussorgsky, and Rimsky-Korsakoff the vocal music,—the scenery demanded such an expense that the

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production was postponed, and Borodin began work again on his second symphony and "Prince Igor." He worked under disadvantages: his wife, Catherine Sergeïewna Protopopowa (she died August 9, 1887), an excellent pianist, was an invalid, and his own health was wretched. In 1877 he wrote: "We old sinners, as always, are in the whirlwind of life—professional duty, science, art. We hurry on and do not reach the goal. Time flies like an express train. The beard grows gray, wrinkles make deeper hollows. We begin a hundred different things. Shall we ever finish any of them? I am always a poet in my soul, and I nourish the hope of leading my opera to the last measure, and yet I often mock at myself. I advance slowly, and there are great gaps in my work."*

Borodin in a letter (January 31, 1877) to his friend, Mme. Ludmilla Iwanowna Karmalina, to whom he told his hopes, disappointments, enthusiasms, wrote: "The Musical Society had determined to perform my second symphony at one of its concerts. I was in the country and did not know this fact. When I came back to St. Petersburg, I could not find the first movement and the finale. The score of these movements was lost; I had without doubt mislaid it. I hunted everywhere, but could not find it; yet the Society insisted, and there was hardly time to have the parts copied. What should I do? To crown all, I fell sick. I could not shuffle the thing off, and I was obliged to reorchestrate my symphony. Nailed to my bed by fever, I wrote the score in pencil. My copy was not ready in time, and my

*"Prince Igor," opera in a prologue and four acts, completed by Rimsky-Korsakoff and Glazounoff, was produced at St. Petersburg in November, 1890. The finale of "Mlada," orchestrated by Rimsky-Korsakoff, was published after Borodin's death. "Mlada," a fairy opera ballet in four acts, libretto by Guedeonoff, music by Rimsky-Korsakoff, was produced at St. Petersburg in November, 1892.

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symphony will not be performed till the next concert. My two symphonies then will be performed in the same week. Never has a professor of the Academy of Medicine and Surgery been found in such a box!"

The second symphony was at first unsuccessful. Ivanoff wrote in the *Nouveau Temps:* "Hearing this music, you are reminded of the ancient Russian knights in all their awkwardness and also in all their greatness. There is heaviness even in the lyric and tender passages. These massive forms are at times tiresome; they crush the hearer." But Stassoff tells us that Borodin endeavored by this music to portray the knights. "Like Glinka, Borodin is an epic poet. He is not less national than Glinka, but the Oriental element plays with him the part it plays for Glinka, Dargomijsky, Balakireff, Moussorgsky, Rimsky-Korsakoff. He belongs to the composers of programme music. He can say with Glinka: 'For my limitless i nagination I must have a precise and given text.' Of Borodin's two symphonies the second is the greater work, and it owes its force to the maturity of the composer's talent, but especially to the national character with which it is impregnated by the programme. The old heroic Russian form dominates it as it does 'Prince Igor.' Let me add that Borodin himself

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often told me that in the Adagio he wished to recall the songs of the Slav *bayans* (a kind of troubadours); in the first movement the gatherings of ancient Russian princes; and in the Finale, the banquets of the heroes to the sound of the *guzla** and the bamboo flute in the midst of the rejoicing crowd. In a word, Borodin was haunted when he wrote this symphony by the picture of feudal Russia, and tried to paint it in this music."

When the symphony was performed at a concert of the Philharmonic Society, London, February 27, 1896, the *Telegraph* (London) published this note:—

"It contains scarcely a theme that can on any ground reasonably be referred to classic sources. Every important melody is of an Eastern cast, and some of the subjects were derived, one might suppose, from the Middle Asia celebrated in his symphonic poem—an idea supported by frequent repetition of brief phrases in the manner long recognized as characteristic of Oriental art. But the most curious feature in the work is the presentation of such music strictly in symphonic form. The Russian composer does not use even legitimate opportunities of freedom. Having chosen his model, he respects it, and, so to speak, compels the 'fiery and untamed steed' of the Ukraine to figure in the limited circle of the *haute école*. The effect is curious and interesting, especially at moments when the composer seems to have difficulty in keeping his native impulses from getting the upper hand.

*The gusslee (gusli, gousli) was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers. The improved gusli was first played in Boston at concerts of the Russian Balalaika Orchestra at the Hollis Street Theatre, December 19, 1910.—P. H.

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Thus, the leading theme of the first Allegro, a phrase of eight notes, haunts nearly the whole of the movement, chiefly by simple repetition. A second subject * does appear at proper times, it is true, but comes in apologetically and departs speedily, hustled by the aggressive eight notes. Using a big orchestra, Borodin employs color with Eastern lavishness, and exhausts his resources in *tours de force* of various kinds, seeking, perhaps, to counteract the effect of a certain thematic monotony. This may not be—certainly is not—what we recognize as highest art, but the work arrests attention for various reasons, especially as an indication of Russian musical tendencies along classic lines."

The symphony is scored for piccolo, three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, three kettledrums, bass drum, cymbals, triangle, tambourine, harp, and the usual strings.

It appears from the score that this symphony was edited by Rimsky-Korsakoff and Glazounoff.

I. Allegro, B minor, 2-2. The first movement opens with a vigorous theme given out by the strings in unison, while bassoons and horns reinforce each alternate measure. This theme may be taken for the motto of the movement, and it is heard in every section of it. Another motive, animato assai, is given to the wood-wind. After the alternation of these two musical thoughts, the expressive second theme, poco meno mosso, 3-2 time, is introduced by the violoncellos, and afterward by the wood-wind. The vigorous first theme is soon heard again from the full orchestra. There is development. The time changes from 2-2 to 3-2, but the Motto dominates with a development of the first measure of the second subject. This material is worked at length. A pedal point, with persistent rhythm for the drum, leads to the recapitulation section, in which the themes undergo certain modifications. The coda, animato assai, is built on the Motto.

II. Scherzo, prestissimo, F major, 1-1 time. There are a few

* Liszt told Borodin that a critic might reproach him for not having presented the second theme of the first movement *amoroso* or in some such manner, but that no one could pretend that the symphony was not well made in view of the basic elements.—ED.

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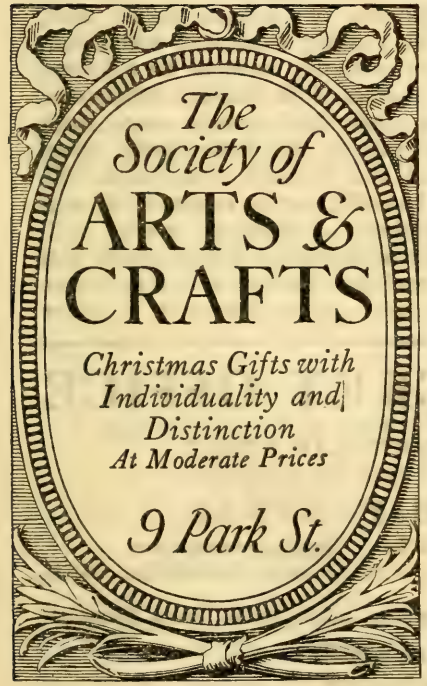
introductory measures with repeated notes for first and second horn. The chief theme is followed by a new thought (syncopated unison of all the strings). This alternates with the first theme.

Trio: Allegretto, 6-4. A melody for the oboe is repeated by the clarinet, and triangle and harp come in on each alternate half of every measure. This material is developed. The first part of the movement is repeated, and the coda ends pianissimo.

III. Andante, D-flat major, 4-4. There are introductory measures in which a clarinet is accompanied by the harp. A horn sings the song of the old troubadours. Poco animato. There is a tremolo for strings, and the opening melody, changed somewhat, is heard from wood-wind instruments and horns. Poco più animato, 3-4. A new thought is given to the strings with a chromatic progression in the bass. After the climax the opening theme returns (strings), and the movement ends with the little clarinet solo. Then comes, without a pause, the

IV. Finale. Allegro, B major, 3-4. The movement is in sonata form. There is an introduction. The chief theme, forte, is given to the full orchestra. It is in 5-4. The second subject, less tumultuous, is given to clarinet, followed by flute and oboe. The chief theme is developed, lento, in the trombones and tuba, and in a more lively manner by strings and wood-wind. The second subject is developed, first by strings, then by full orchestra. The recapitulation section is preceded by the introductory material for the opening of the movement.

This symphony was played in Cincinnati in the seasons of 1898–99



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and 1900–01. It was performed in Chicago on January 15, 16, 1909, and April 7, 8, 1911. It was played in Pittsburgh, February 1, 2, 1901.

***

Alexander Porphyriewitch Borodin was something more than an amateur composer. On his father's side he came from the Imérétinsky princes, who formerly ruled one of the most beautiful ancient kingdoms of the Caucasus, boasted of their descent from King David, and claimed the right of adding the harp and the sling to their armorial bearings. While no one perhaps claims that the gift of music descended directly from the king of Israel to Borodin, it may be admitted that the composer's Oriental ancestry shaped in a large measure his musical feeling and expression. His father was sixty-two years old and his mother was twenty-five when he was born. The boy's health was delicate. At the age of twelve he was divided between love of science and love of music. As a child, he took part in four-hand performances of music by Haydn, Beethoven, and Mendelssohn, and he studied the violoncello and the flute. His first composition, a concerto for flute and pianoforte, was written in 1847, when he was thirteen years old; and his next piece, a trio for two violins and violoncello, on a theme from "Robert le Diable," was written directly in parts, and not in score. There were political troubles at the University of St. Petersburg at that epoch, and so his mother put him into the Academy of Medicine and Surgery, to which he was admitted in 1850. Borodin studied zealously, and passed brilliant examinations. He pursued with special interest chemistry under the direction of Professor Zinine. All this time he cultivated music with eagerness, and often, as a young man, would play the 'cello from seven o'clock at night till seven o'clock in the morning. He was a great admirer of German music, and, according to his own expression, was thoroughly saturated with Mendelssohnism. His friends were German students, because he followed the wish of his mother, who feared the morals of his Russian colleagues; nevertheless, the influence of national music had already made itself felt in his soul, and he espoused the cause of the critic Seroff, when the latter defended Glinka against all the German composers. He wrote romances, but he kept them to himself; for he realized full well that professional musicians are suspicious of amateur music, and, furthermore, he feared that his professor in chemistry would regard him as frivolous. While he was at the academy, he wrote a three-voice fugue, such as are made in Germany, and also a scherzo in B minor

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for the pianoforte, which is distinctly Russian in character. In 1856 Borodin was admitted as physician of the Second Hospital of the Territorial Army. Offended by the cruelty shown the serfs by some of their officers, he turned gladly again toward music, and in that year he met Moussorgsky, who, at the age of seventeen, was an army officer, a dashing young blade, with aristocratic feet and hands, pleasingly combed hair, correct nails, fond of quoting French and playing selections from Italian operas. When he next saw him, in 1859, Moussorgsky had quitted the military service for the sake of making music his profession. At that time Schumann was unknown to Borodin. Moussorgsky talked to him with enthusiasm about Schumann's symphonies, played pieces of the same composer to him, and awakened in him the desire to write music of his own,—music that should be personal and at the same time national. In 1862 Borodin became acquainted with Balakireff, the father, counsellor, friend of the neo-Russian School. Balakireff, although he was two years younger, became the real and sole teacher of Borodin. He taught him harmony according to the method of Rimsky-Korsakoff, and he explained to him musical form, and the technical construction of various German works. Up to this time Borodin had considered himself as an amateur, but in 1862 he began to compose with fervor a symphony and to take music seriously.

In 1858 Borodin travelled to complete his scientific studies. He was gone three years, and spent the greater part of the time at Heidelberg in laboratory work. He visited Italy, and he was for a very short time at Paris. During this period he wrote a sextet in D major for strings without double-bass, in Mendelssohnian style, for the purpose, as he said, of pleasing the Germans. This was played at Heidelberg in 1860. He returned to St. Petersburg in 1862, and was named assistant teacher of chemistry at the Academy, where he had studied. Nor did he cease to teach up to the day of his death.* He instructed

* On February 26, 1887, Borodin wrote to his wife, then in Moscow, that the next day he should go to a party. There would be music, and there would be a masked ball. He went in national costume, with red shirt and high boots. While he was talking, he fell without a cry and died without suffering as the result of aneurism.

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chiefly in organic chemistry, and he had charge of the laboratory. He made many experiments, and wrote many articles on chemistry. These articles were published in the magazines of Russia and other countries. Among the most celebrated of his pamphlets are "Recherches sur le fluorure de benzol" (1862) and a work on "Solidification des aldéhydes." During his latter years he was especially interested in experiments for physiological and medical use, on the transformation of nitrogen bodies; and he invented a nitrometer for the volumetric determination of nitrogen in organic compounds. He was named professor of chemistry in the Academy of Forestry in 1863. He was one of the most ardent advocates of the admission of women to higher education, and one of the three founders of a medical school for women in St. Petersburg. A silver crown on his coffin bore this inscription: "To the founder, the protector, and the defender of the School of Medicine for Women; to the guide and the friend of the student: the female graduates from 1872 to 1887."

The first measures of the Steppe-Sketch are reproduced, with other themes from his works, on mosaic with gold background behind his bust in bronze, which is in the convent of Alexander Newski on a bank of the Neva.

***

Liszt thought highly of Borodin, as is shown not only by allusions to him in his letters, but by his treatment of him at Weimar in 1877 and at Magdeburg in 1881. He admired especially Borodin's first symphony. He wrote in 1884: "It is said that M. Lamoureux is admitting the 'Steppe' by Borodin into one of his programmes. We shall see what sort of a reception it will have. For the rest I doubt Lamoureux's venturing so soon on the Russian propaganda. He has too much to do with Berlioz and Wagner." Lamoureux produced it November 11, 1888, with success.

Tschaikowsky wrote from San Remo (January 5, 1878) to Mrs. von Meck a singular letter, in which he reviewed the works of the then ultra-modern Russian school: "Borodin—the fifty-year old Professor



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of Chemistry at the Academy of Medicine—also has talent, even to a very marked degree, which, however, has come to nothing on account of insufficient knowledge. Blind Fate has led him to the professional chair of chemistry instead of vital musical activity. He has not so much taste as Cui, and his technic is so weak that he cannot write a measure without the help of another."

***

When Borodin visited Belgium in 1885–86, he wished that his first symphony should be played, "that the public might not be frightened," although the Countess de Mercy-Argenteau* and others preferred the second as being far more original. He wrote: "I am agreeably surprised that you prefer my second symphony to the first. This is rare. Ordinarily in Europe they prefer the first which is more interesting as regards workmanship, counterpoint and all those machinations that pass for '*le genre sérieux.*'" Yet the German colony at Antwerp did everything in its power to prevent the performance of the second symphony, which was finally produced there on October 1, 1885. It was produced later at Liège and Brussels. At the latter place the concert was on Saturday, "chiefly to oblige the English, because they cannot listen to profane music on Sunday." The success was so great that it was performed at the next concert.

Borodin visited Liszt at Weimar in July, 1877. His letters to his wife, published in Alfred Habet's "Alexandre Borodine" (Paris, 1893, pp. 97–137), are most interesting. Apropos of the first symphony, Liszt said, after the composer had apologized for excessive modulation and other faults arising from inexperience: "God preserve you from touching it, changing it. . . . Do not hearken to those who wish to restrain you; I beg you to believe me; you are in the true path. Your artistic instinct is such that you should not be afraid of being original.

* She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890. See the entertaining gossip about this once famous beauty in "Les Femmes du Second Empire" by Frédéric Loliée, pp. 347–351 (Paris, 1906). Borodin wrote to his wife: "She is an uncommonly gifted woman, charming in every respect, very remarkable by reason of her aptitudes and various talents. If she were not nearly 50 years old, one would necessarily fall in love with her."

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Remember the same advice was given in their time to Beethoven, Mozart, and others. If they had followed it, they would never have become masters. . . . You know Germany, and that much music is written here. I am drowned in an ocean of music, but good Lord, how superficial and insipid it all is. In Russia on the contrary, there is a vivifying current." Liszt asked him where he acquired his great musical technic. "Where have you studied? Certainly not in Germany?" Borodin told him he had not been a conservatory pupil. Liszt began to laugh. "You have been lucky, dear master; work, always work, and then work. If your compositions are not performed or published, if they have no success, believe me, they will make for themselves an honorable path. Your talent is original; listen to no one and work in your own way. I am not complimenting you. I am so old that it does not become to say anything I do not really think. That is why I am not liked here. But how can I say that any one writes good music when I find it dull, without inspiration, lifeless?"

At Jena, in July, Borodin met a swarm of professors who showed him marked attention as a chemist and a man. He heard Haeckel read a paper on Polypes and Medusas. He attended a *Kneipe*. "And what professors I have seen at this reunion! There were some worthy to figure in a museum or an exposition: one of them especially, ninety-one years old, drinking beer, making speeches, and proposing toasts." Stopping again at Weimar, he found that his second symphony had arrived, and Liszt and the Baroness von Meyendorff had read it, and the former pronounced it "superb." He played the Finale to Borodin with diabolical dash, and then told him not to change anything. "The critics may reproach you for not having presented the second theme

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of the first movement *amoroso* or something like that, but they cannot pretend in any event that the symphony is badly constructed, given the elements that serve as a foundation." And again he advised Borodin not to listen to others. "You are always clear, ingenious, and absolutely original. Remember that Beethoven would not have been what he was, if he had listened to everybody. Always keep in mind Lafontaine's fable: 'Le meunier, son fils et l'âne.' This symphony is perfectly logical. However one may say there is nothing new under the sun, this is wholly new," and, pointing out various passages, he said: "You will not find this in any one's work. Yesterday a German came to me, bringing his third symphony. I said to him, showing him yours: 'We Germans are very far from that.'"

* *

The works of Borodin are as follows:—

Op. 1, Symphony No. 1, in E-flat (1862–67). Op. 2, Four melodies: "La princesse endormie" (1867), "Mon chant est amer," "Dissonance," "La mer" (1870). Op. 3, Four melodies: "Chanson de la forêt sombre," "Fleurs d'amour," "La reine des mers," "Le jardin enchanté." Op 4, String Quartet No. 1, in A major. Op. 5, Symphony No. 2, in B minor (1871–77). Op. 6, paraphrases for pianoforte.* Op. 7,

* There were 24 variations and 24 little pieces for piano on the favorite theme of the "Roteletten Polka," dedicated to little pianists capable of playing the theme with a finger of each hand. Borodin wrote the Polka, Funeral March, and Requiem. Cui, Liadoff, and Rimsky-Korsakoff wrote the other pages.



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The Symphony in E-flat was produced in Boston at a Symphony concert, January 4, 1890, and it was played again April 7, 1900. "Dans les steppes de l'Asie centrale" was produced in Boston at a Symphony concert, February 27, 1892, and was played at the concerts of November 30, 1895, and April 18, 1903. The Quartet No. 1 was played in Boston at a Kneisel concert, November 19, 1899; the Quartet No. 2, at Kneisel concerts, January 21, 1895, April 11, 1898, December 2, 1901.

The March and Dances from "Prince Igor" were played at a Boston Opera House Concert, December 1, 1912.



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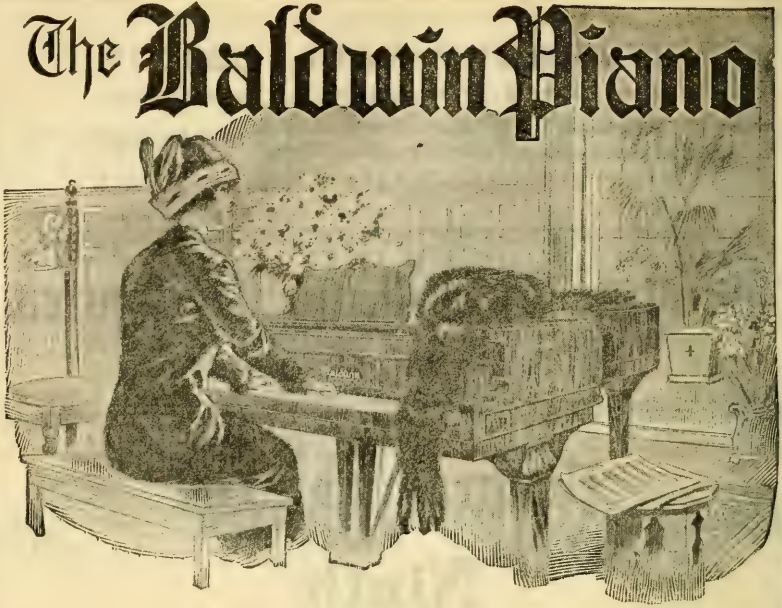
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IV. Finale: Allegro assai.

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II. Romanze: Ziemlich langsam.
III. Scherzo: Lebhaft; Trio.
IV. Langsam; Lebhaft.
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(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest, with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three

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symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter."

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterward said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert,

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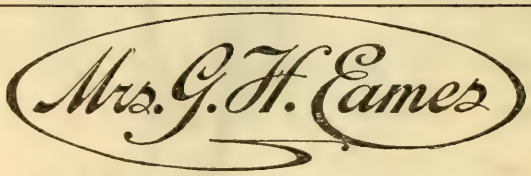
by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

He also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print "Symphonie von Wranitzky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it should be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were "unpublished." The two symphonies that preceded the great three were composed in 1783 and 1786. The latter one, in D, was performed in Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, if they were as niggardly as Joseph II. himself. The two symphonies played were probably of the three composed in 1788. Even this conclusion is a guess.

The Symphony in G minor was played in Boston on December 21, 1850, from a score presented by Mr. C. C. Perkins at a concert in Tremont Temple of the Boston Musical Fund Society, the "second Grand Concert for the Establishment of a Charitable Fund." Mr. G. J. Webb conducted. The other pieces were "Grand Overture, Leonora," by Beethoven; the overture to "Stradella," by Flotow; excerpts from Hummel's Septet, played by Messrs. H. Perabeau, C. Guenther, T. Ryan, H. Fries, E. Lehmann, W. Fries, and A. Stein. Mme. Minna Müller sang for the first time in Boston,—an aria from "Lucia,"



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Schubert's "Wanderer," and a "German National Song." Mr. J. E. Goodson,* "from London," made his "fist [*sic*] appearance in America," and played two organ fugues by J. S. Bache (*sic*), one in "F sharp mi" and one in E major ("Mozart's favorite").

The latest performance here at a concert of the Boston Symphony Orchestra was on October 12, 1907.

The symphony was scored originally for one flute, two oboes, two bassoons, two horns, and strings. Mozart added later two clarinet parts. Köchel says that Mozart wrote a score for the oboes and clarinets on special pages, as the original parts for the oboes were necessarily changed by the addition of the clarinets. In connection with this a note by Mr. William F. Apthorp is of interest: "The first score has generally been used for performances of the symphony all over the world. The second, or *Nachschrift*, was for years in the possession of Johannes Brahms, who, for some reason or other, persistently refused to allow it to be published, or to go out of his hands. It is now published and will be used at this concert" † (December 29, 1900).

The first movement, Allegro molto, in G minor, 4-4, begins immediately with the exposition of the first theme; the melody is sung by the first and second violins in octaves over a simple accompaniment in the other strings.‡ The theme is sixteen measures long and ends

* Mr. Goodson was appointed conductor of the Handel and Haydn Society on August 15, 1851. Mr. John S. Dwight described him in his History of the Handel and Haydn Society as an accomplished musician and organist, "a thinking man, too, with mind much occupied in philosophical and social questions. We have the impression that he stayed not longer than a year or two in Boston, and then sought his fortune in the West."

† By some means Mr. Theodore Thomas succeeded in procuring a copy of the *Nachschrift*, perhaps before it came into Brahms's possession. At all events, he has used it exhaustively at his concerts in this country for the last twenty or twenty-five years.—W. F. A.

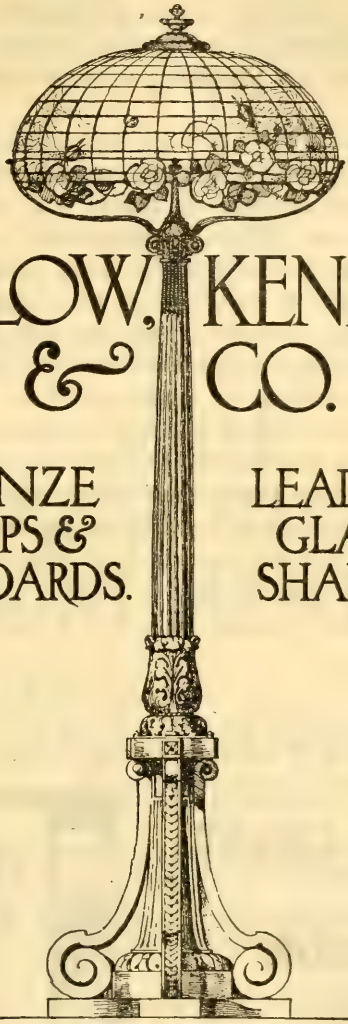
‡ An anecdote is told of one of Liszt's concerts in Munich, in the days when he still appeared in public as a pianist. He had just played his own matchless transcription of Beethoven's Pastoral Symphony as only he could play it. It should be remembered that the Pastoral, though homely enough in its thematic material and generally simple in its development and working-out, is, as a piece of orchestration, one of Beethoven's most complicated scores; it thus presents quite peculiar difficulties to the pianoforte transcriber, difficulties which Liszt has conquered in a way that can only be called marvellous. After Liszt had played it at the concert in question, Franz Lachner stepped up to him in the green room and said: "You are a perfect magician! Think of playing literally everything in the second movement and with only ten fingers! But I can tell you one thing even you can't play with all your magicianship." "What's that?" asked Liszt. "The first sixteen measures of Mozart's little G minor Symphony, simple as they are." Liszt thought a moment, and then said with a laugh: "I think you are right; I should need a third hand. I should need both my hands for the accompaniment alone, with that viola-figure in it!"—W. F. A.

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on the dominant. The orchestra concludes it in four measures, and the first eight measures of the theme are repeated by the strings with sustained harmonies in oboes and bassoons. There is a modulation to B-flat major. The subsidiary theme is of an energetic character. The second theme is in B-flat major and of a plaintive nature. The first part is repeated. The free fantasia begins with the first theme, now in the remote key of F-sharp minor, and this theme now has various appearances. The development is long and elaborate. Especially noteworthy is the combination of the beginning of the first motive with the second half of the subsidiary theme, which is now played legato by the wood-wind; also the preparation for the repetition with the surprising entrance of the first theme; also the treatment of the first theme in imitation at the end.

The second movement is an Andante, E-flat major, 6-8, and it is also in the sonata form. Reimann is reminded by the mood of this movement of a sentence in a letter written by Mozart to his father in 1787, a year before the composition of the symphony: "As death, rightly considered, is the true purpose of our life, I have since a year or two made myself so thoroughly acquainted with this true and best friend of man that his picture no longer frightens me; it brings much that is reassuring and comforting." The chief theme is hardly a continuous melodic song. It begins in the violas with a rhythmic figure, which is imitated by the second violins, then by the first. The true melody lies somewhat hidden in the bases, and in the repetition of the first eight measures is sung elegiacally by the first violins. Some find reminiscences of passages in Tamino's "Picture" aria, "Ich fühl es," in "The Magic Flute," and in Ilia's aria, "Se il padre perdei," in "Idomeneo." The second theme is in B-flat major, and it consists

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chiefly of passage-work, in which "the little fluttering figure" of the accompaniment of the concluding period of the first theme assumes thematic importance. The free fantasia is short. Energetic modulations in chromatic ascension lead to a half-cadence, when the first rhythmic motive appears in the bassoons, accompanied by sighs of wood-wind instruments and figuration in the strings. This leads to the repetition.

The third movement, Menuetto: Allegro in G minor, 3-4, is stern and contrapuntal. The trio, in G major, is light and simple.

The Finale: Allegro assai, in G minor, 4-4, begins in an earnest, almost passionate mood, which is maintained to the entrance of a cantabile second theme in B-flat major, sung first by the strings, then by the wood-wind. In the repetition of this theme there is a characteristic and melancholy variation in the first violins. The free fantasia is an elaborate development of the first theme in imitative counterpoint. The third part is practically a repetition of the first, although the second theme is in G minor, not, as might be expected, in G major.

Commentators have pointed out the fact that the first seven notes of the scherzo theme in Beethoven's Fifth Symphony are identical with the corresponding notes of the first theme of this finale, save that the key is different; but the rhythm is so different that detection of any similarity is not easy for the ear.

ELIZABETH GRANT

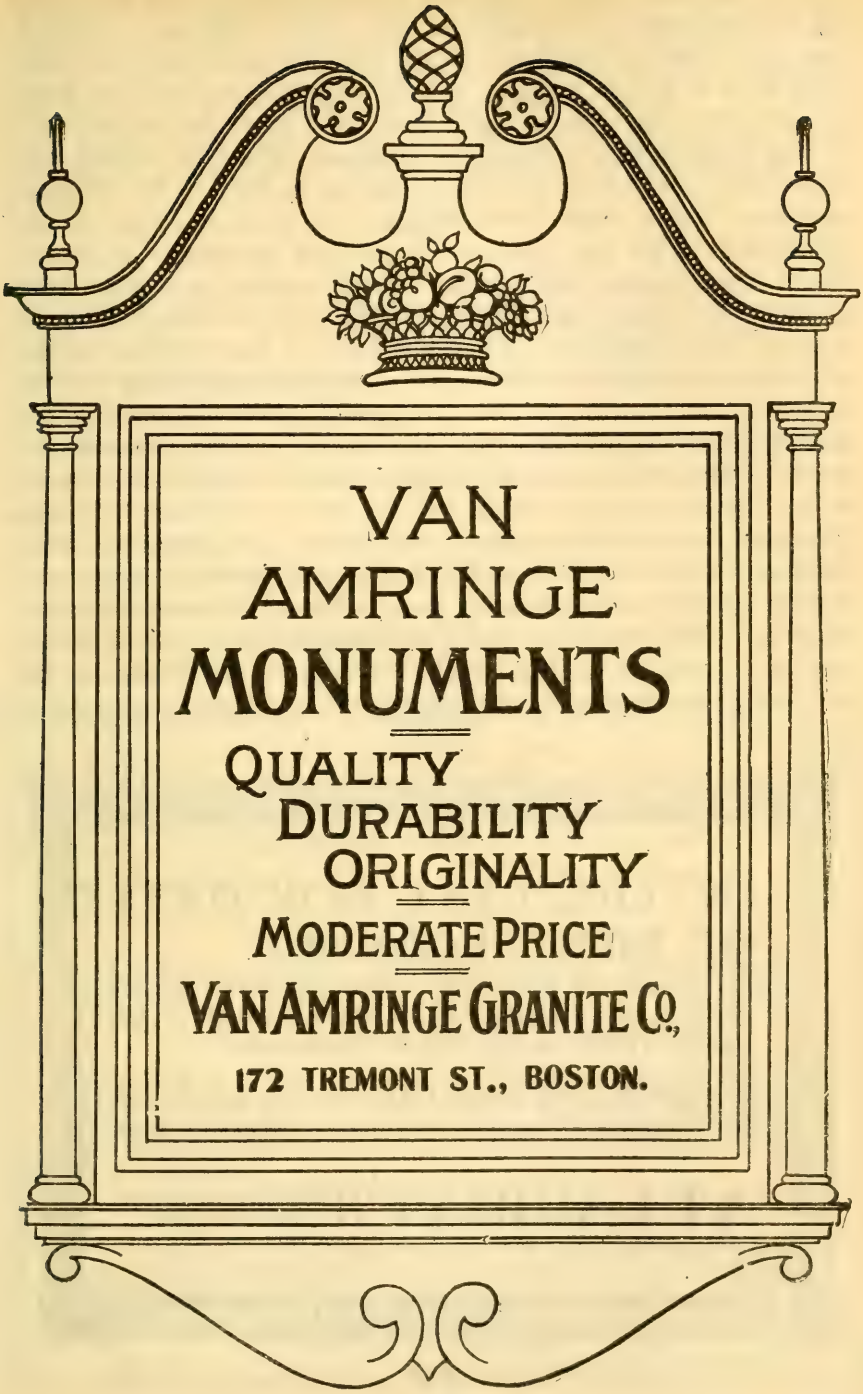
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Mr. HEINRICH WARNKE was born at Wesselbüren, a few miles from the German Ocean, on August 30, 1871. His father was a violinist, and all his sons are musicians. Mr. Warnke began to study the pianoforte when he was six years old, and, when he was ten, his father began to give him violoncello lessons. Two years later the boy was sent to the Conservatory of Music in Hamburg, where he studied with Gowa, and it was there that he first played in public. He afterward studied at Leipsic with Julius Klengel, and made his début at the Gewandhaus. He has been associated with orchestras in Baden-Baden and Frankfurt-on-the-Main. About ten years ago Felix Weingartner invited him to be the first violoncellist of the Kain Orchestra at Munich, and he left that orchestra in 1905, to take the like position in the Boston Symphony Orchestra, as successor to Mr. Rudolf Krasselt, whom he had taught. In Munich he was associated with Messrs. Rettich and Weingartner in a trio club, and he was also a member of a quartet. He first played in the United States as a soloist at a concert of the Boston Symphony Orchestra in Boston, October 28, 1905 (Dvořák's Concerto in B minor for violoncello). On January 5, 1907, he played at a Symphony concert in Boston Volkmann's Concerto in A minor, Op. 33; on February 29, 1908, Dohnányi's Concert Piece in D major for orchestra, with violoncello obbligato, Op. 12 (first time in Boston); on March 13, 1909, Grädener's Concerto for violoncello, Op.

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45 (first time in America); on October 30, 1909, Strube's Concerto in E minor (MS.; first performance); on January 28, 1911, Saint-Saëns's Concerto in A minor; on February 10, 1912, Lalo's Concerto.

On April 23, 1910, and February 18, 1911, he played the violoncello solo part in Richard Strauss's "Don Quixote."

In 1905–06 and 1906–07 Mr. Warnke was the violoncellist of the Boston Symphony Quartet (with Messrs. Hess, Roth, and Ferir).

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(Born at Köthen, November 30, 1847; died at Rosslau, near Dessau, August 3, 1902.)

This concerto was published at Leipsic in 1892. The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and the usual strings.

The concerto opens in A minor, Mässig bewegt (Moderato), 4-4, with a few introductory measures. The solo instrument announces the first theme, which is of a sturdy character, though the accompaniment is a light one for a few strings. There are unaccompanied passages

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of a recitative-like nature. The movement is quieter, and the violoncello has a theme beginning in A-flat major, from which a lively theme later on, and one of marked importance, is derived. There is a return by the orchestra to the first theme; also a melodic thought for the solo instrument. After a cadenza comes an introduction, Sehr langsam (Very slow), and then the violoncello sings a new motive in D major (3-4, cantabile and as slow as possible). After this Adagio section the pace quickens, and a lively theme (Lebhaft, A major, 4-4), derived as stated above, plays a rôle of much importance to the end. (Mr. Warnke has cut out a couple of pages in this Finale section.) The lively theme is worked out by the orchestra and the solo instrument, until the return of the first motive, again in A minor. The lively theme now appears (A major), but in slow tempo, and the Adagio theme is heard in the orchestra. The conclusion is in very slow tempo, pianissimo, A major.

***

After Klughardt had completed his studies at the Dessau Gymnasium, he was a pupil of Adolf Blassmann and Adolf Reichel at Dresden. For twenty years afterwards he was a conductor in theatres and opera houses,—at Posen, Lubeck, Weimar (for four years), where he was appointed music director to the grand duke. In 1873 he was court conductor at Neustrelitz, and in 1882 at Dessau. In 1903 a monument with his bust was placed in his memory in the graveyard at Dessau.

The list of his compositions includes the overtures "Im Frühling," "Sophonisbe," two "Festival" overtures (Op. 54 and 78), "Triumphal" overture; five symphonies, "Lenore," "Waldleben," D major, and two in C minor; two orchestral suites, one in A minor, Op. 40 (six movements), and "Auf der Wanderschaft," Op. 60; Three Pieces for orchestra

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Klughardt's life has been written by L. Gerlach (1902).

*
* *

Klughardt's symphony No. 3, in D major, Op. 37, was performed in Boston at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, March 7, 1891; and it was then stated that this was the first performance in the United States; that the first performance was at the Gewandhaus, Leipsic.

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His quartet, Op. 42, was performed in Boston by the Beethoven Club (Messrs. Allen, Human, Meisel, and Fries) at a Euterpe concert in Apollo Hall, January 6, 1886; and in December, 1889, by the Beethoven Club (Messrs. Allen, Van Raalte, Sabin, and Miss Pray).

His "Schilflieder" (five Fantasias after Lenau's poems, Op. 28) were performed at a Longy Club concert, February 26, 1906: Mr. Longy, oboe; Mr. Férir, viola; Mr. De Voto, piano.

ENTR'ACTE.

THE SYMPHONIC POEM.

(From the London *Times*, December 7, 1912.)

The time has hardly yet come to define the symphonic poem, but it may be described. The description in Grove's Dictionary may be put shortly thus: The symphonic poem "is held to imply the presence of a 'programme,'" in which the music "illustrates the poetic material and is not self-subsistent; the absence of recognizable design seems to be essential to success" and "the transformation of themes to be a rule of the form." A good deal has been written on the subject from the point of view of "programme," and the upshot of it seems to be that, if music is interesting in itself, as the programmatists hold that it must be, it is still more interesting with a "programme." This must remain a vexed question, for there will always be in the world those who are especially appealed to by applied music, on the one hand, and by pure

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music, on the other. We propose here to examine the musical justification of this applied form, and to discuss a recent example of it.

Following our description of the symphonic poem, we may rule out for present purposes the question of whether the music is or is not self-subsistent,—to decide either way is to beg the question of justification,—and confine ourselves to the other three points,—illustration of poetic material, absence of recognizable design, and transformation of themes.

A song "illustrates the poetic material," telling the story in words as it proceeds, whereas the symphonic poem does so following the lines of a situation with which the listener is supposed to be familiar. Handel makes Polyphemus, whose "ample strides" the chorus has just been describing, tell with ungainly gesture his love for Galatea; she is so amused with it, as the accompaniment informs us, that at last he joins in the laugh himself, and ends with a compromise between, or a caricature of, her laughter and his own gait. Similarly, in Saint-Saëns's symphonic poem, "Rouet d'Omphale," we find Omphale at her spinning, and presently Hercules enters, with strides equally ample, but not so ungainly, for he is only a giant, not a monster. Her cue is to make him not ridiculous, but useful; he is to hold her skein for her,—*trahit dura mollia pensa manu.* Consequently, his voice is softened down to the low hum of the wheel, and, though he makes some disjointed efforts to assert himself again, the deft movements of her distaff are too much for him, and she remains mistress finally of the situation on some high violin harmonics.

This is a simple instance of the way in which music can equally be wedded to the words of the song or to the situation of the symphonic poem. But for the song there are two forms of the marriage ceremony: it can take place in the letter or in the spirit. The literal interpretation is of the kind that makes use of a large descending curve for "every

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mountain and hill shall be made low" and follows a zigzag line by a straight one for "the rough places plain"; or it prompts the inferior organist to go (in the Psalms) "down to the sea in ships" on the 32-foot pedal. It is the method of spiritual affinity that inspires such a passage as that in Schubert's "Ganymed" at the words "Hinauf strebt's, hinauf! Es schweben die Wolken abwärts, Die Wolken neigen sich der sehnenden Liebe." Here the antithesis of high and low is, it is true, equally used as a metaphor; but the ascent which should normally consist of a major and minor tone is, by the particular modulation employed, made into two major tones, so that the voice arrives on the third note by a kind of wrench, which is the idea of "strebt's," at higher than normal pitch, whereas the descent is accomplished more easily with simple flowing chords. Or, again, in Beethoven's "Flea-song" the inverted humor of Mephistopheles is depicted by an illogical close in the wrong part of the scale.

The objection to the literal method is that it appeals to the intellect rather than the emotions, and in its cruder forms goes perilously near to what is known as "visual music,"—*i.e.*, effects produced on the mind by the appearance of the notes on the paper rather than by the sound of them. But short of that, since it must attach itself to concrete images rather than mental conditions, it degenerates into a kind of word painting, the proper limits of which are perhaps transgressed in the "Israel in



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Egypt," but are not in the "Creation." Further, the number of concrete objects that can be thus depicted is small, and quotation is sometimes called in to help things out, as when Shelley's line "To the brink of the Dorian deep" is set to the Greek mode of that name. The objection to a quotation is that it introduces something inorganic and rigid, a callosity, as it were, into a living organism; and the rigid is the ludicrous. The treatment of the concrete is a difficulty in the symphonic poem. A sentence cannot well exist, in language or in music, without a definite subject and object, and it is difficult to define these except in the way we have described as literal. Strauss, however, round whom the battle has lately raged, is not the chief offender. We need not take his flock of sheep or Beethoven's cuckoo too seriously: they are on a par with Martha's very natural wish, when Mephistopheles is, by way of offering to step into her husband's shoes, to "see the name with her own eyes among the 'deaths' in the newspaper." This music succeeds better with the "spiritual" interpretation, which expresses a feeling rather than communicates a fact. This it does by the "transformation of theme." Granted that the "fact" has been communicated by the theme,—and this is sometimes a large concession,—there is, of course, unlimited scope in music for its emotional treatment by shortening or lengthening, inverting and twisting, the theme: only this is no more than "absolute" music does, for instance, in Sir Hubert Parry's new Symphony in B minor, produced at the Philharmonic concert last Thursday. This has, by its linked movements and frequent transformations of theme, more unity than the symphony; but in the absence of concrete programme (for the labels are abstract translations into ordinary language of musical impressions) it lacks the human interest of the symphonic poem, and marks accurately the point to which the pure musician can go along that path.

In the symphonic poem there is an "absence of recognizable design,"

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whereas "absolute" music must necessarily be in some kind of "form. What can be said in favor, on the one hand, of form, and on the other of formlessness?

Formlessness in music is improvisation. Its motto is, "Chance hath a skill." Chance, or an unknown cause, is responsible for many things that give pleasure. Most of the charm of conversation depends on it, for instance; and in a book or on a holiday or a country walk we seldom find pleasure where we look for it and it often comes unbidden. The French say, "*On ne peut s'appuyer que sur ce qui résiste*"; and, just as there are writers whose ideas will not flow except at external suggestion, so there are composers whose inner consciousness weaves little when left to itself, and needs some outside cause to set it in motion. The wayward charm of improvisation is a real, a universal, and an ancient thing. The impulse to it appears in the Alleluias of the Sequences and Tropes, in the bravura style of singing in the eighteenth century, in the *contrappunto alla mente* of Spohr's Italian orchestra which gave him so much trouble and amusement, and is even now in the *cadenza* which prolongs its existence in a kind of trance. But it has always been associated with solo performance; and what the symphonic poem has done for it is to find it a place in concerted music.

But pleasure also comes to us in another way. Most of the really good things of life—health, happiness, even virtue— are by-products. They come not from an unknown, but from a very well-known cause, though not directly. Beauty also is one of these by-products. As in a good building beauty emerges from the fact that there are thrusts to take and that the stones take them, so in a good symphony moments of beauty are collaterally produced when a figure or phrase or rhythm has posited a certain tendency, and that tendency is met by one of the many means of balance. The building and the symphony are doing their proper work as architecture and music; they are creating and resisting stresses; and beauty, which is a kind of health or happiness, comes as a reward. This is what is meant by Musical Form; and, in this sense, the music of some, perhaps many, symphonic poems is "self-subsistent."



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Reinhold Glière's "Les Sirènes," performed last week for the first time in England, illustrates the strong and weak points of the symphonic poem as a musical form. A strong composer can keep hold of the thread of his "symphony" through whatever eccentricities of the "poem," just as an able man can keep grip on his business in an untidy room. A less able man finds method and order indispensable; and the weaker composer is distracted by the many possibilities at his disposal, and ends by saying nothing of any musical moment.

"Les Sirènes" attempts, and successfully, a description of the sea. There is in the divided strings and the cross rhythms that ever-present suggestion of brine and bilge-water which gives its unique flavor to Loti's "Pêcheur d'Islande"; and the irregular climaxes distributed over this are the very image of those "*âmes perdues*" which the Atlantic rolls in every third or seventh or tenth wave. The whole passage is a fine piece of "improvisation." Upon these billows floats a ship,—so at least we conclude from the appearance of a theme which resembles more and more, by its transformations, a quotation from Isolde's journey to Cornwall; and upon the fate of that ship, as it draws near the land, all hangs. Now are to come those strains of unearthly beauty which lured so many, and which one man in fable—or is it history?—alone resisted. We look for music which, without necessarily resembling, shall be as beautiful as the scene of Parsifal with the Flower-maidens. But we hear nothing for which Odysseus need have stopped the ears of his companions or have lashed himself to the mast. Yet that was just what the symphony should have supplied, because it was the one thing which the poem could not supply. In the distraction of detail the music lost its grip and cogency, and the crowning beauty of form was denied it.

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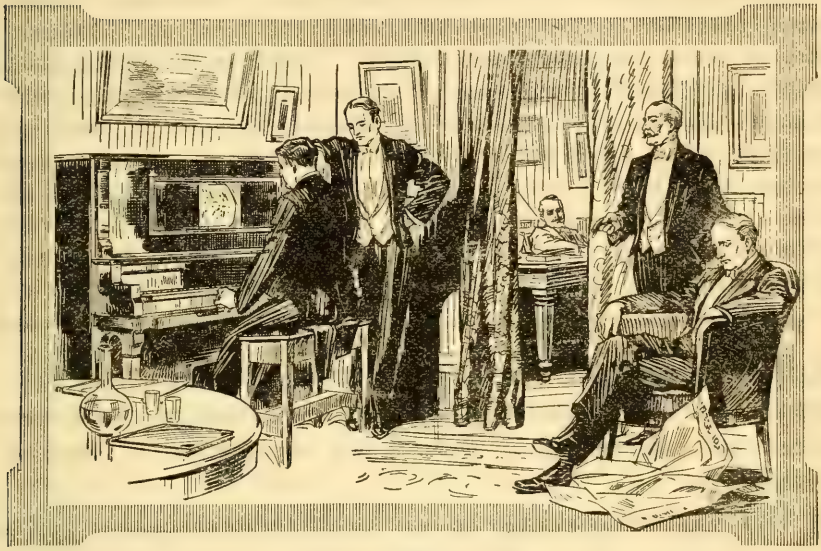
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SYMPHONY IN D MINOR, No. 4, OP. 120 . . . . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at the Gewandhaus, Leipsic, under David's direction, December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

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Their first child, Marie, was born on September 1, 1841, and on the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. Ferdinand David conducted. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second,"—the programme announced it: "Zweite Symphonie von Rob. Schumann (Andante, Allegro di Molto, Romanze, Scherzo, Finale) (D moll, Manuskript)"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia'"); an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet, "Hexameron," for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

The "Hexameron" was the feature of the concert, as far as the audience was concerned. Clara wrote: "It made a furore, and we were obliged to repeat a part of it. I was not contented: indeed, I was very unhappy that night and the next day, because Robert was not satisfied with my playing, and I also was vexed because Robert's symphony was not especially well performed. Then there were many little accidents that evening,—the carriage, forgotten music, a rickety piano stool, uneasiness in the presence of Liszt, etc." There was an audience of nine hundred.

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Schumann was not satisfied with the symphony, and he did not publish it. In December, 1851, he revised the manuscript. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4. In its first form, the one in D minor was entitled "Symphonistische Phantasie."

The symphony in the revised and present form was played for the first time at the seventh concert of the Allgemeine Musikverein at Düsseldorf on March 3, 1853, in Geisler Hall. Schumann conducted from manuscript. The programme was as follows: Kyrie and Gloria for chorus and orchestra from a Mass by Schumann; Beethoven's Concerto in G major for piano (Clara Schumann, pianist); songs,—Mozart's "Veilchen," Schubert's "Forelle," and Mendelssohn's "Reiselied," sung by Miss Sophia Schloss; Symphony (D minor) for orchestra by Schumann "[Introduction, Allegro, Romanze, Scherzo und Finale in einem Satz]"; and, for the second part, "Vom Pagen und der Königstochter," Ballade by Geibel, with music for solo voices, chorus and orchestra, by Schumann. Miss Hartmann, Miss Schloss, and amateurs sang the solo passages in the Ballade. At this concert the selections from the Mass were performed for the first time.

The concertmaster, Ruppert Becker, made these entries in his diary concerning the rehearsals and the first performance of this symphony in Düsseldorf:—

"Tuesday, evening of March 1. Rehearsal for 7th Concert. Symphony by Schumann for the first time; a somewhat short but thoroughly fresh and vital piece of music. Wednesday, 2. 9 o'clock in the morning, 2 rehearsal for concert. Thursday 3. 7th concert: Program.

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"Of Schumann's compositions these were new: symphony D minor, which he had already composed 12 years ago, but had left lying till now. 2 excerpts from a Mass: both full of the most wonderful harmonies, only possible with Schumann. I liked the symphony especially on account of its swing."

The performances that followed in order were at Düsseldorf, at the opening of the Lower Rhenish Festival, May 15, 1853, with Schumann conductor; Leipsic, Gewandhaus concert, October 27, 1853, Ferdinand David conductor; Cologne, November 8, 1853, Ferdinand Hiller conductor. The symphony was performed at a concert in Hanover, led by Joachim, January 21, 1854, when Robert and Clara Schumann and Brahms were present. The programme included this symphony; Mozart's overture to "Die Zauberflöte"; Beethoven's Pianoforte Concerto, No. 5, played by Clara Schumann, who also played a Nocturne by Chopin and a Saltarello by Heller; Schumann's Fantasie, played by Joachim; Rietz's "Dithyrambe" (Schiller's poem) for male chorus and solo voice; Mendelssohn's "Festgesang an die Künstler." It was a festival occasion, and Schumann soon afterwards wrote to Joachim of his joy in the Königshaus and the excellent orchestra. Later came

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the news that on February 27 Schumann, crazed, had jumped into the Rhine.*

The symphony was dedicated to Joseph Joachim, and on the title-page of the manuscript was this inscription: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow;† since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann."

The voice parts were published in November, 1853. The score was published the next month.

The symphony was performed in Boston for the first time at a Philharmonic concert, led by Carl Zerrahn, February 7, 1857. The programme was as follows:—

PART I.

1. Symphony in D minor, No. 4 . . . . . *Schumann*
(First time in Boston.)

2. Grand Fantasia for Violin . . . . . *Ernst*
Mr. Eduard Mollenhauer.‡

3. Second Part from "Hymn of Praise" . . . . . *Mendelssohn*
(By request.)

* For a full account of this visit and concert see Max Kalbeck's "Johannes Brahms," vol. i. pp. 167 *seq;* Dr. Georg Fischer's "Opern und Concerte im Hoftheater zu Hannover bis 1866," pp. 259, 296; Andreas Moser's "Joseph Joachim," edition of 1898, pp. 133–136. Schumann in his letter to Joachim, dated Düsseldorf. February 6, 1854, wrote: "And I have dreamed of you, dear Joachim; we were three days together—you had herons' feathers in your hands, from which champagne flowed,—how prosaic! but how true! . . . The cigars please me very much. They have a Brahmsian flavor very strong but agreeable in taste. I see even now a smile stealing over his face!"

† In the year 1841, when the symphony was composed, Joachim was ten years old.

‡ Eduard Mollenhauer, born at Erfurt in 1827, studied the violin with Ernst and Spohr. He landed in New York in 1853 as a member of Jullien's famous orchestra. He composed an opera, "The Corsican Bride" (New York, 1861), operettas, string quartets, violin pieces, songs, etc. He played as a soloist at Keith's Theatre in Boston in the season of 1905–06.

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Mr. John S. Dwight found many beauties in the new symphony; but he also said—and the year was 1857—that the orchestration of Wagner's "Faust" overture was "masterly": "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind.* Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version

* Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first."

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was performed at a Symphony concert in Boston, March 12, 1892. It was performed by the Philharmonic Society of New York, February 13, 1892. Wüllner brought out the symphony at Cologne, October 22, 1889. It was played later at Frankfort-on-the-Main under C. Müller, and on October 27, 1906, at Krefeld, at a Festival in memory of Schumann, Müller-Reuter conductor.

Brahms wrote to Heinrich von Herzogenberg from Vienna in October, 1886, about the original version:—

"My dear Friend:

"I think you and Joachim will derive considerable pleasure and interest from the enclosed.

"It is an exact compilation of the printed score and the original concept of Schumann's D minor symphony, modestly, and, I think, unjustly described by the composer in his introduction, as a rough sketch. You are, of course, familiar with the state of affairs, which is quite simple.

"Schumann was so upset by a first rehearsal, which went off badly, that he subsequently instrumentated the symphony afresh at Düsseldorf where he was used to a bad and incomplete orchestra.

"The original scoring has always delighted me. It is a real pleasure to see anything so bright and spontaneous, expressed with corresponding ease and grace. It reminds me (without comparing it in other respects) of Mozart's G minor, the score of which I also possess. Every-

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thing is so absolutely natural that you cannot imagine it different. There are no harsh colors, no forced effects, and so on. On the other hand, you will no doubt agree that one's enjoyment of the revised form is not unmixed; eye and ear seem to contradict each other. . . . Had the Meiningen quartet been more reliable, I should have tried it there long ago. How is Joachim off for strings?

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***

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" Symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), in D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons. This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure; the time changes from 3-4 to 2-4.

The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, Op. 47, and there is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major

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by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor—or, rather, A minor plagal—opens with a mournful melody said to be familiar in Provence, and Schumann intended originally to accompany the song of oboe and first 'cellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and 'cellos, and there is a second return of the contrapuntal work—now in D major—with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The Trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and it is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones),

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which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly, with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

For a poetic appreciation of the many beauties of this romantic symphony see W. J. Henderson's "Preludes and Studies" (New York, 1891).

Schumann in England.

Schumann's symphony in B-flat major, known as the "Spring" symphony, was played for the first time in England at a Philharmonic concert, London, June 5, 1854. The *Musical World*, the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

Schumann's Overture, Scherzo, and Finale had been played the year before (April 4) at a Philharmonic concert. Extracts from the review published in the same journal will show the attitude of the leading English musicians of the early fifties toward the composer:—

"Robert Schumann and Richard Wagner (uncle of the famous Mdlle. Joanna Wagner) are the representatives of what is styled the 'æsthetic'



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school in Germany. The latter has written chiefly for the theatre, the former for the orchestra and the chamber. Of Wagner we expect to have an early opportunity of speaking. Of Schumann we have been compelled to speak frequently, and, as it has happened, never in terms of praise. So much has been said of this gentleman, and so highly has he been extolled by his admirers, that we who, born in England, are not necessarily acquainted with his genius, have been led to expect a new Beethoven or, to say the least, a new Mendelssohn. Up to the present time, however, the trios, quartets, quintets, which have been introduced by Mr. Ella, at the Musical Union, and by other adventurous explorers for other societies, have turned out to be the very opposite of good. An affectation of originality, a superficial knowledge of the art, an absence of true expression, and an infelicitous disdain of form have characterized every work of Robert Schumann hitherto introduced in this country. The affected originality had not enough of genuine feeling to be accepted, while the defects by which it was accompanied gave its emptiness and false pretension a still smaller chance of taking hold of public favor. The statement of these objections, however, has always been met by the answer: 'Oh, you have not heard Schumann's best works: you should know his orchestral compositions, his Symphony in B-flat, and, above all, his Overture, Scherzo, and Finale.' Well, we have heard the Overture, Scherzo, and Finale, . . . and we regret to say that, bad as we consider the chamber compositions of the author, we are forced to pronounce the present orchestral work still worse." Then follows an attack on this piece. This is the closing sentence: "The general style betrays the patchiness and want of fluency of a tyro; while the forced and unnatural turns of cadence and progression declare neither more nor less

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than the convulsive efforts of one who has never properly studied his art to hide the deficiencies of early education under a mist of pompous swagger." The reviewer comments on the disapproval of the audience, and adds: "And yet Robert Schumann, according to some, is the composer who in combination with Richard Wagner—'Brother Wagner,' be it understood—is to raise a new school of art, to extinguish Mendelssohn, and to teach the worshippers of Handel, Bach, Mozart, and Beethoven many important secrets which the scores of these great masters have never yet disclosed. Oh, that a musical Pope would start up and write a musical Dunciad! Thus, and only thus, would the so-called æsthetic school be exposed to the world in its proper light."

Henry F. Chorley was equally severe in the *Athenæum:* "Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, especially in a symphony in B-flat described by them to be a master-work. This I heard at Leipsic, with less than little satisfaction. In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The listener who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were, for a while, mis-

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understood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that we have not known before though we might not have thought it worth listening to. To change the metaphor, as well, it seems to me, might the *pentimenti* and chips of marble hewn off the block and flung to the ground by a Buonarotti's chisel, if picked up and awkwardly cemented by some aspiring stone patcher, pass for an original figure, because the amorphous idol was cracked, flawed, and stained—had the nose of a Silenus above the lip of a Hebe, and arms like Rob Roy's long enough to reach its knees—as such *centos* of common phrases and rejected chords be accepted for creations of genius because they are presented with a courageous eccentricity and pretension." Chorley then savagely reviewed the symphony in detail and concluded with this sentence: "The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks."

If the English reviewers described the Symphony in B-flat as one belonging to the "Broken Crockery School," if they hooted Schumann's works and in 1854 accused the composer of suffering from delirium tremens, the Parisian critics were far better disposed. Fragments of the symphony were performed at a Popular Concert led by Pasdeloup,



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January 19, 1862. The whole symphony was played at a Conservatory concert, led by George Hainl, December 15, 1867. The critics praised the work, and said the audience was "ravished by the beauty of the music." Schumann influenced the French as well as the Russian composers. The English were faithful to Mendelssohn, and their composers have not yet wholly escaped from slavish imitation of the least praiseworthy characteristics of that composer. It was an Englishman who said of Schumann, "Having an inordinate ambition to be ranked as an original thinker, he gives to the world the ugliest possible music." It was Émile Zola who put into the mouth of Gagnière: "O Schumann, despair, the luxury of despair! Yes, the end of all, the last song of mournful purity, soaring over the ruins of the world!"

In Vienna the symphony, led by Schumann in 1847, fell absolutely flat. The composer was known only as "Clara Wieck's husband," and for years in Vienna he was associated with Liszt and Wagner as makers of *Zukunftsmusik*, dangerous fellows. Schumann was thus strengthened in his earlier opinion, that "the Viennese are an ignorant people and know little of what goes on outside their own city." Nor was the symphony more favorably received in 1856 when it was conducted by Hellmesberger. In 1861 the Viennese public first began to find some beauty in the music.

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Bach . . . . . Toccata and Fugue in D Minor for Organ

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Beethoven . . . . . Overture to "Coriolanus," Op. 62

Bach . Toccata in D minor for Organ (Peters Ed., Vol. IV, No. 4)

Sinding . . Concerto in A major, for Violin and Orchestra, Op. 45
Allegro energico. Andante. Allegro giocoso.

Brahms . . . . . Symphony No. 3, in F major, Op. 90
I. Allegro con brio.
II. Andante.
III. Poco allegretto.
IV. Allegro.

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The tragedy by Heinrich Joseph von Collin was produced November 24, 1802, with entr'actes arranged from Mozart's music to "Idomeneo" by the Abbé Stadler. It was afterward revived with Lange as the hero and played often until March 3, 1805. From that date to the end of October, 1809, there was only one performance of the tragedy, and that was on April 24, 1807. Thayer concludes that the overture was not written for this performance, because the overture had been played at two concerts in March. These concerts were at the palace of Prince

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Lobkowitz in Vienna, and only pieces by Beethoven were performed, the first four symphonies, the "Coriolanus" overture, a pianoforte concerto, and airs from "Fidelio." The overture was criticised most favorably in the *Journal des Luxus und der Moden* and Cotta's *Morgenblatt* as a "new work." A correspondent of the *Allgemeine Musik Zeitung* wrote: "According to the inscription, the overture was intended for Collin's 'Coriolanus.'"

Thayer adds: "How nobly Beethoven comprehended the character of Coriolanus has long been known; but how wonderfully the overture fits in the play can be judged properly only by those who have read Collin's nearly forgotten play," and he says in a footnote: "The author, from boyhood a reader of Shakespeare's 'Coriolanus,' remembers well the dissatisfaction he experienced when he first heard Beethoven's overture; it did not seem to him to fit the subject. When he read Collin's play, his discontent turned into wonder."

Beethoven knew the Coriolanus presented by Plutarch as well as the Coriolanus of Shakespeare and von Collin. One might say that the character of Coriolanus was in certain ways sympathetic to him; and some may wonder at Thayer's dissatisfaction. Wagner had no thought of von Collin, when he wrote:—

"If we recall to mind the impression made upon us by the figure of Coriolanus in Shakespeare's drama, and from all the details of the complicated plot first single that which lingered with us through its bearing on the principal character, we shall see one solitary shape loom forth: the defiant Coriolanus in conflict with his inmost voice, that voice which only speaks the more unsilenceably when issuing from his mother's mouth; and of the dramatic development there will remain but that voice's victory over pride, the breaking of the stubbornness of a nature strong beyond all bounds. For his drama Beethoven chooses nothing but these two chief motives, which make us feel more surely than all abstract exposition the inmost essence of that pair of characters. Then if we devoutly follow the movement developing solely from the opposition of these two motives in strict accordance with their musical character, and allow in turn the purely musical detail to work upon us—the lights and shades, the meetings and partings of these two motives—we shall at like time be following the course of a drama whose own peculiar method of expression embraces all that held our interest, the complex plot and clash of minor characters, in the acted work of the playwright. What gripped us there as an action set immediately before us, almost lived through by ourselves, we here receive as inmost kernel of that action; there set forth by characters with all the might of nature-forces, it is here just as sharply limned by the musician's motives, identical in inmost essence with the motives at work in those characters." (Englished by W. Ashton Ellis.)

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The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

It is in one movement, Allegro con brio, in C minor, 4-4, as written, alla breve as played. It begins with a succession of three long-held fortissimo C's in the strings, each one of which is followed by a resounding chord in the full orchestra. The agitated first theme in C minor soon gives place to the second lyrically passionate theme in E-flat major. The development of this theme is also short. The free fantasia is practically passage-work on the conclusion theme. The tendency to shorten the academic sonata form is seen also in the third part, or recapitulation. The first theme returns in F minor with curtailed development. The second theme is now in C major. The coda begins with this theme; passage-work follows; there is a repetition of the C's and the chords of the beginning; and the purely dramatic close in C minor may be suggestive of the hero's death.

Wagner believed the overture to be a tone picture of the scene in the Volscian camp, before the gates of Rome, between Coriolanus, Volumnia, and Virgilia, ending with the death of the hero.

***

The overture was played in Boston, April 19, 1851, at a concert given in the Melodeon by C. C. Perkins, and the programme stated that the performance was the first in America. Mr. Perkins's second symphony was played at this concert, and Adelaide Phillipps, Messrs. Kreissmann, August and Wulf Fries, and Mr. Perabeau (*sic*) were the soloists.

The late Hugo Wolf insisted in one of his contributions to the Vienna press that audiences should applaud only where applause is appro-

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priate,—"after vociferous endings, after pieces of a lively, festive, warlike, heroic character, but not after such a work as Beethoven's 'Coriolanus.'" He portrays the average hearer during the performance of the overture, who sees with staring eyes, as in a magic looking-glass, the mighty shade of Coriolanus pass slowly by him; tears fall from the hearer's eyes, his heart throbs, his breath stops, he is as one in a cataleptic trance; but, as soon as the last note is sounded, he is again jovially disposed, and he chatters and criticises and applauds. And Wolf cries out: "You have not looked in the magic glass: you have seen nothing, heard nothing, felt nothing, understood nothing—nothing, nothing, absolutely nothing." (See Ernst Decsey's "Hugo Wolf," vol. i. p. 84. Leipsic and Berlin, 1903.)

CORIOLANUS MUSIC.

Overture and incidental music to Shakespeare's tragedy by Friedrich Ludwig Seidel, October 6, 1811, at the Royal National Theatre, Berlin. This music was not published.

Incidental music by Sir A. C. Mackenzie for Sir Henry Irving's revival of the tragedy at the Lyceum, London, in April, 1901.

Operas: by Perti (Venice, 1683), Pollarolo (Venice, 1698), Cavalli (Parma, 1669), Cattani (Pisa, about 1700), Caldara (Vienna, 1717), Ariosti (London, 1723), Treu (Breslau, about 1726), Jomelli (Rome, 1744), Pulli (1745), Graun (Berlin, 1750), Lavigna (Parma, 1806), Niccolini (Milan, 1809), Radicati (about 1810).

Dramatic scene, F. Lux.

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Mr. JOHN PATTEN MARSHALL was born at Rockport, Mass., on January 9, 1877. He began his life as an organist in the Congregational church at Rockport, when he was twelve years old. He took organ lessons of Howard M. Dow of Boston in 1890–91. In 1895 he came to Boston, and studied the piano with E. A. MacDowell and B. J. Lang, harmony and composition with Homer A. Norris and G. W. Chadwick, and at a later date the organ with Wallace Goodrich. Since 1903 he has been Professor of Music at Boston University. In 1910 he succeeded Arthur Foote as organist of the First Church (Marlborough and Berkeley Streets), Boston. He was Director of Music in the Middlesex School, Concord, 1902–11. Since 1909 he has been the organist of the Boston Symphony Orchestra.

TOCCATA IN D MINOR FOR ORGAN (PETERS ED., VOL. IV., NO. 4).
JOHANN SEBASTIAN BACH

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This toccata with fugue is familiar to many through the transcription of it by Carl Tausig (1841–71) for the pianoforte.

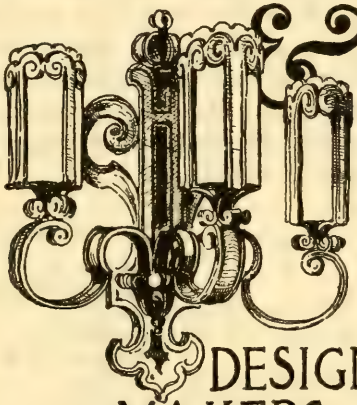
It was played for the first time at a concert of the Boston Symphony Orchestra in Boston by Mr. Wallace Goodrich, December 28, 1907.

The editors of Peters's edition of Bach's organ works, Griepenkerl and Roitzsch, based their text in this instance on a manuscript copy of J. A. Dröbs (1784–1825), organist of the Church of St. Peter at Leipsic. This manuscript agrees, however, with the manuscript copy made by Johann Christian Kittel, which is considered to be the source. Kittel (1732–1809) was the last pupil of Bach.

The toccata with fugue was composed probably in the early Weimar

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period of Bach, who went to Weimar in 1708 as court organist and chamber musician, and remained there until he moved to Cöthen in 1717. He had been in Weimar in 1703 for a few months as court musician, a first violinist, in the orchestra of Prince Johann Ernst, brother of the reigning duke. This reigning duke, then and in 1708, was Wilhelm Ernst of Saxe-Weimar. He began to rule in 1683, and he was forty-six years old when Bach went to his court. His reign lasted forty-five years in all. He was a good and prudent ruler and a very serious person. When he was in his eighth year, he preached a sermon to the family and a few favored persons on the text Acts xvi. 33; and he preached, we are told, "with great address and with extraordinary boldness and much grace." The court orchestra was for that time a not inconsiderable one. We know that between 1714 and 1716 it numbered twenty-two musicians, among them a few singers, but it should be remembered that the orchestra players were supposed to be capable of playing more than one instrument. Bach, for example, played the violin, pianoforte, and the organ at this court. The organ was considered a fine one. Its scheme was as follows:

GREAT MANUAL.

1. Principal, 8.
2. Quintaton, 16.
3. Gemshorn, 8.
4. Gedackt, 8.
5. Quintaton, 4.
6. Octave, 4.
7. Mixture (6 ranks).
8. Cymbel (3 ranks).
9. Glockenspiel (carillon).

CHOIR MANUAL.

1. Principal, 8.
2. Viola di gamba, 8.
3. Gedackt, 8.
4. Trompette, 8.
5. Kleingedackt, 4.
6. Octave, 4.
7. Waldflöte, 2.
8. Sesquialter.

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4. Violon-Bass, 16.
5. Principal Bass, 8.
6. Trompeten Bass, 8.
7. Cornett Bass, 4.

Inasmuch as the Duke, whose motto was "Alles mit Gott," was fond of religious music and spent no money on opera and Italian singing men and women, Bach, it is thought, found a congenial home; but we know that Bach was not musically narrow-minded, and he often delighted in the Italian tunes sung in the Dresden Opera House.

At Weimar some of Bach's greatest organ works were written. Those composed in the earlier period of his sojourn at the court show the influence, now of Johann Pachelbel (1653–1706) and now of Dietrich Buxtehude (1637–1707), a genius whose organ works are too little known to-day. Bach went to Lubeck to hear Buxtehude in the fall of 1705, and he was so impressed by his masterly playing that he stayed there for three months, and he thus incurred the disapprobation of the church authorities at Arnstadt. Buxtehude had established and he directed at Lubeck concerts known as "Abendmusiken," which were the pride of the town. These were held on the last two Sundays after Trinity and on the second, third, and fourth Sundays in Advent. The organ at the Marienkirche had three manuals and fifty-four stops. Buxtehude's position was one of the most lucrative in Germany: he



received seven hundred marks, and two hundred and twenty-five marks for taking care of the organ. There was only one out,—the tradition that the organist of this church should marry the daughter of his predecessor. Buxtehude followed the custom with a good grace, but neither Handel nor Mattheson were willing to succeed Buxtehude on this condition, though they thus did injury to Buxtehude's daughter through the centuries.

Nearly all the great organ works of Bach composed at Weimar show the influence of Buxtehude. This Toccata in D minor, which was evidently written for concert rather than church use, is eminently Buxtehudian in form and treatment. "Its constituent parts are intermittent, recitative-like passages, broadly-sounding chords, and running passages on the different manuals, which are arranged in contrast." The theme of the fugue is heard through broken harmonies. The working-out section is free and truly fantastical. The closing section of the work is of the same character as the opening, with recitatives and thunderous chords.

Sir Hubert Parry says of this Toccata: "There is another work which also shows the influence of Buxtehude and an immense advance in intrinsic interest of detail, and even of actual effect, which was probably produced in the early Weimar period. The well known Toccata and

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Fugue in D minor is indeed one of the most effective of his works in every way, and indicates considerable rapidity in the composer's development. The Toccata is brilliantly rhapsodical, even dramatic in the intensity of its weird contrasts of rushing semi-quaver passages and overwhelming masses of powerful harmony. There is a great deal more invention in the actual manner in which the passages are presented and more intrinsic interest in the material. The fugue is based on a rolling subject, most apt for the pedals, and is developed with a fine sense of consistency and power, ending with a coda in which the resources of the organ for presenting magnificent successions of chords and pouring out a majestic volume of sustained tone are put to the highest uses. As a matter of fact it would be hard to find a concluding passage more imposing or more absolutely adapted to the requirements of the instrument than this coda." ("Johann Sebastian Bach" by C. Hubert H. Parry, London and New York, 1909, pp. 64–65.)

A. Pirro in his "L'Orgue de J. S. Bach" (Paris, 1895) finds that this Toccata with fugue is conceived in an especially picturesque manner, and may well be classed as programme-music. "The two dazzling flashes of lightning, a thunder crash, roaring formidably in the reverberations of a widely disjoined chord, and on the roaring, which increases by duration, of a low pedal; the wind, then the hail; here we have the classic storm. A wholly virtuoso piece, within the comprehension even of those who grasp in art only a given illusion, this Toccata must have won for Bach brilliant success in his journeys to little German courts, and contributed in good measure, to the extension of his local reputation."

***

The word "toccata" is from the Italian verb "toccare," to touch.

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Riemann's Musik-Lexikon gives "toucher" and "berühren" as the French and German equivalents.

It is often said that the word "toccata" in music is applied only to pieces for keyed intsruments, as the organ and pianoforte. But the overture to "Euridice," by Rinuccini and Peri (Florence, 1600), was called a toccata, and there was a direction that it should be performed three times before the rising of the curtain. In Quagliati's "Sfera armoniosa" (Rome, 1623) music for violin, accompanied by theorbo, is called a toccata. Furthermore, the special music of the violin up to the middle of the seventeenth century was almost exclusively composed of dance tunes, as corantos, gaillardes, pavans, etc., and these compositions bore indifferently the titles "simfonia, capricio, fantasia, toccata, canzone, or ricercare." The first five words were used especially with reference to instrumental pieces; the last two were applied to music written for both voices and instruments, and sometimes even for both at once. "Ricercare" soon disappeared, as did "canzone," and it was not long before the word "toccata" was reserved for pieces for clavecin or organ.

According to Michael Praetorius (1619), the toccata was a prelude, a trial of the keyboard, "a fantasia wholly devoid of form, where the organist improvised, alternating long-sustained chords with rapid passages. It was something entirely spontaneous in nature, in which

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every imperfection was pardoned, provided the performance was characterized by sufficient dash."

The first edition of Brossard's "Dictionaire de Musique" was published at Paris in 1703. I quote from the third edition, published at Amsterdam: "Toccata, in the plural toccate. It is somewhat like the ricercata, fantasia, tastatura. The toccata, however, is thus distinguished from the other species of Symphony: (1) it is generally played on instruments with keys; (2) it is composed principally for the exercise of two hands one after the other, for the player ordinarily indulges himself in organ-points or notes held for a long time, either in the bass while the soprano makes *vitesses*, *diminutions*, *passages*, *tirades*, etc., or in the soprano while the bass or left hand works in its turn, etc." Brossard also defines the toccatina as a short or little toccata. Johann G. Walther, a friend of Bach, defines the word in his "Musikalisches Lexicon" (1732): "It is a long piece composed for the organ or 'clavicymbel,' in which either the hands alternate with variations, so that now the right and now the left executes running passages, or the pedal holds a note for a long time, while both hands do their work over it." The whimsical Johann Mattheson, in his "Kern melodischer Wissenschaft" (1737), took a sour view of the toccata: "There is still a certain kind of, I do not know whether I should say melodies, or musical whims, that one finds in instrumental music, which are very different from the others, in the so-called

Fantaisies or Fantasie, and of this sort are { the Boutaden, Capricci, Toccate, Preludes, Ritornelli, etc.



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"Although all these have the appearance of being improvised, nevertheless they are often put down on paper; but they have so little form, and their boundaries are so ill defined, that one can hardly give them any other name than that of good caprices. Therefore they are chiefly characterized by the fancy displayed."

The toccata for organ or clavecin was at first a free prelude, an improvisation, or an imitation of one in notation. The music was intended to display the digital dexterity of the player. There was no question of any piece considered as an organic whole or as built up from a carefully considered plan in such preluding. The oldest toccatas that have come down to us are in this free or accidental form. The next purpose was to establish the tonality. Afterward the player purposed to connect rows of full and sonorous chords with passages of brilliant runs, and make a short piece, but virtuosos soon extended the length and especially in the brilliant sections. The short piece was then known as preludium, tonus, modus, etc.; the longer, as toccata. Early and interesting examples of toccatas are found in the works of Andrea Gabrieli (about 1510–86), who introduced thematic episodes, Claudio Merulo (1533–1604), Frescobaldi (1583–1644), Speth (whose "Ars magni consoni et dissoni" was published in 1693), Georg Muffat (1645–1704), Gottlieb Muffat (1690–1770). Examples of the earlier toccatas may be found in "Musica sacra," edited by Franz Commer, and in volume two of A. G. Ritter's "Geschichte des Orgelspiels." Nor should the toccatas by J. J. Froberger (he died in 1667), Dietrich Buxtehude (1637–1707), and Johann Pachelbel (1653–1706), be overlooked. In the later toccatas of the classic period composers used the form to show their own technical skill in composition, as well as to test the virtuosity of the player, and a toccata would contain free imitations, fugues, all manner of contrapuntal devices and brilliant

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ornamental passages. Modern composers for the organ, as Widor, Mailly, Dubois, and others, have written toccatas, and this form is now recognized by composers for the pianoforte, though the toccatas by Czerny and Schumann still remain famous.

Stainer and Barrett speak of a toccata as a name applied to a suite, but they do not quote any instance.

The general reader knows the word through the poem of Browning, "A Toccata of Galuppi's":—

Well, and it was graceful of them—they'd break talk off and afford
—She, to bite her mask's black velvet—he, to finger on his sword,
While you sat and played Toccatas, stately at the clavichord?

What? Those lesser thirds so plaintive, sixths diminished, sigh on sigh,
Told them something? Those suspensions, those solutions—"Must we die?"
Those commiserating sevenths—"Life might last! We can but try!"

"Were you happy?"—"Yes."—"And are you still as happy?"—"Yes. And you?"
—"Then, more kisses!"—"Did *I* stop them, when a million seemed so few?"
Hark, the dominant's persistence till it must be answered to!

So, an octave struck the answer. Oh, they praised you, I dare say!
"Brave Galuppi! that was music! good alike at grave and gay!
I can always leave off talking when I hear a master play!"

Did Browning ever even see a toccata by "stately" Baldassare Galuppi, whose definition of music pleased Dr. Burney when he met



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him at Venice in 1770?—"in figure little and thin, but he has very much the look of a gentleman." Now "good music," Galuppi said, "consists of beauty, clearness, and good modulation." And when they celebrated the memory of Galuppi, one hundred and eighty years after he was born at Burano (in 1706), not a measure of Galuppi's music was to be heard at the festivities, but they put a commemorative slab on his house.

Mr. SYLVAIN NOACK, the second concert-master of the Boston Symphony Orchestra, was born in Rotterdam on August 21, 1881. Intending to become a pianist, he devoted the greater part of his attention to the pianoforte in Amsterdam until he was fourteen years old. In the mean time he also studied the violin. He finally decided to devote himself entirely to the latter instrument. His first teacher was André Spoor, concert-master of the Amsterdam Orchestra. When Mr. Noack was seventeen years old, he entered the Conservatory at Amsterdam, where he studied under Elderling, and at the same time became one of the first violins of the Concert Gebouw. Two years later he left the Conservatory, having won the first prize for violin, and in 1903 he was appointed teacher of violin in that institution and became second violin of the Conservatory Quartet. Two years later he went to Rotterdam, where he taught and did much work in chamber music, and in September, 1906, he became the first concert-master of the City Orchestra in Aix-la-Chapelle, in which city he also formed a quartet. Here he stayed until the fall of 1908, when he was engaged by Dr. Karl Muck to be the second concert-master of the Boston Symphony Orchestra. As a soloist, he made his début in Amsterdam

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with the Concert Gebouw Orchestra in 1898. In 1905 he travelled as a virtuoso in England and Germany with much success.

Mr. Noack played for the first time in Boston at a concert of the Boston Symphony Orchestra, November 20, 1909 (Saint-Saëns's Concerto in B minor, No. 3, Op. 61). On December 24, 1910, he played at a concert of this orchestra Lalo's Concerto, Op. 20. On April 20, 1912, he played at a concert of this orchestra Mozart's Concerto in D major, No. 4 (K. 218). Since his arrival in Boston he has played frequently in concerts of chamber music and those of a more miscellaneous nature.

Concerto in A major, for Violin and Orchestra, Op. 45.

Christian Sinding

(Born at Kongsberg, Norway, on January 11, 1856; now living at Christiania.)

This violin concerto was introduced by Mr. Henri Marteau,* although it is dedicated to Mr. Brodsky.† Mr. Marteau played it at his second concert in Berlin, October 13, 1899. He brought the work with him to America in the spring of 1900, and played it for the first time in this

*Henri (Henry, according to the latest music lexicons) Marteau was born at Rheims, France, on March 31, 1874. A pupil of Léonard at Paris, he entered the Paris Conservatory after that master's death, and in 1892, as pupil of Garcin, was awarded a first prize. Five first prizes were given that year for violin playing. His first appearance in public was at Rheims in April, 1884. A year or two afterward he played in Berlin and in December, 1887, at Vienna. In June, 1888, he made his first appearance in London. In 1890 he gave concerts in Germany. His first visit to America was in the season of 1892–93, and on January 21, 1893, he played in Boston at a Symphony concert Bruch's Concerto in G minor and Gounod's "Vision de Jeanne d'Arc." He gave concerts here later in the year, and he visited us again in later years. In 1900 he took charge of the violin department of the Conservatory of Geneva. He now lives in Berlin, whither he was called in 1908 to be Joachim's successor as violin teacher at the Royal High School for Music. Marteau has composed string quartets and trios, a clarinet quintet, a chaconne for viola, songs with string quartet. He organized a String Quartet, which is now idle by reason of the death of the 'cellist (1912).

†Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played as a child at Odessa in 1860, and a rich citizen of that town was so interested in him that he sent him to Vienna, where he studied with Hellmesberger at the Conservatory (1862–63). He became a member of his teacher's quartet, and was soloist of the court opera orchestra (1868–70). A long concert tour ended at Moscow in 1873, and there he studied with Laub, and in 1875 he became a teacher at the Conservatory. In 1879 he went to Kieff to conduct symphony concerts, and in 1881 he wandered as a virtuoso, playing with great success in leading cities, until he settled in Leipsic, 1882–83, as teacher of the violin at the Conservatory. In 1891 he was called to New York, where he lived until 1894. In 1894 he lived in Berlin. The next year he was invited to be the director of the College of Music, Manchester (England). He played in Boston at a Symphony concert, November 28, 1891 (Brahms's Concerto). He also played here with the Symphony Orchestra of New York and in quartet.



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country at a concert of the Philharmonic Society of New York, March 10, 1900.

Mr. Marteau played it twice at the Thirty-sixth Congress of Musicians, held at Bremen, May 24–27, 1900, and at a Philharmonic concert, led by Mr. Nikisch, in Berlin, Novenber 5, 1900. He played it at Chicago with the Chicago Orchestra on March 23, 1901.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on November 18, 1905. Mr. Felix Winternitz was the violinist.

The concerto is scored for two flutes, two oboes, two clarinets, four horns, two trumpets, kettledrums, solo violin, and strings.

It is in three sections, which are all connected so that they form one long movement. Reimann describes the work as a fantasia in three sections: the first is in the nature of an introduction, and only the third is broad and of a symphonic character.

The first section begins Allegro energico, A major, 4-4, with a fortissimo orchestral reminder of the energetic chief theme, which is immediately played by the solo violin. This theme with its development dominates until a modulation to C major. The second theme, given out fortissimo on the G string, is in this key. To this theme the energetic first motive is joined (violins, then wind instruments), until it returns with full force of the orchestra in C major, and is twice repeated. A modulation leads to the second section.

Andante, E minor, 3-4. This movement is of an elegiac nature. The 'cellos and double-basses begin a long theme of a march-like character, which is twice repeated,—as an accompaniment to a theme for the solo violin, and also combined with a new theme in the orchestra, which is used later by the solo instrument after a modulation to E major. A few orchestral measures lead to the Finale.

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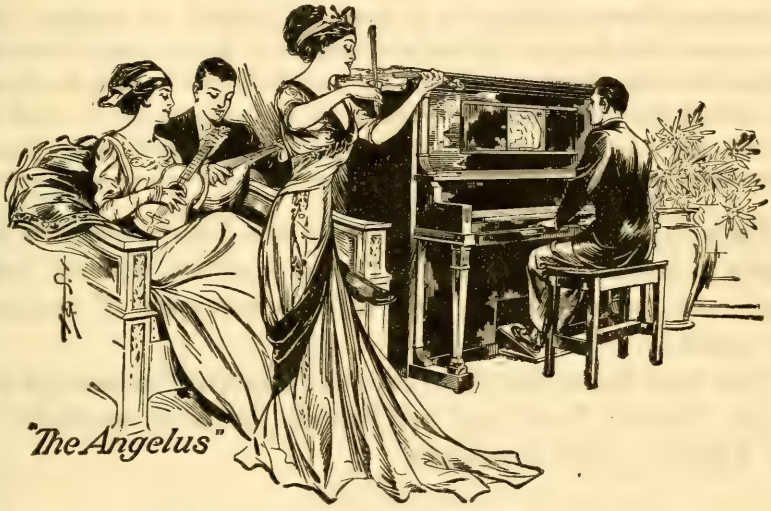
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Finale: Allegro giocoso, A major, 3-4. The chief theme, in an inverted form, is hinted at by the first bassoon. The clarinet is more successful in its hint, and then the jig-like motive is given out by the solo violin. The orchestra repeats it, and it is also repeated in F-sharp minor by the solo instrument and with a cantilena for 'cellos, then horns. There is a subsidiary and quieter theme in D major, but the solo violin quickly puts an end to it, G minor, con fuoco. A short cadenza for the solo violin is followed by a songful second theme in F major. There is a return to the jig tune. The first theme of the first section (pianissimo, in the horns), the melodious theme of the Andante, and the jig tune are found in the final episode, and the concerto ends with the last named motive (strings in unison).

***

Christian Sinding belongs to a family of artists: his brother Otto is a painter, his brother Stefan is a sculptor. As a youth, Christian disliked the thought of school, and his ambition was to be a musician. He studied the violin and composition at Kongsberg, and in 1874 he entered the Leipsic Conservatory, where he remained three years.

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With the aid of a Royal scholarship he studied afterward in Leipsic, Munich, and especially Berlin. In 1879 a violin sonata by him was performed, but he burned it the same year. It is said that while at Leipsic a copyist asked more in payment from him than from his colleagues, on the ground that Sinding's music had more notes. Mr. Henri Marteau told this anecdote, which he found "very characteristic and most amusing," in the *Song Journal* of November 10, 1895. To Mr. Marteau, a warm friend and admirer of the composer, we owe this personal description: "Phrenologists would surely find it worth while to examine the formation of Mr. Sinding's head. I have rarely seen a forehead as large and as prominent. The physiognomy gives one the impression of extraordinary vigor and will. His clear eyes look at one with a gaze that is almost insupportable. His personality, like his music, produces at first an unexpected and singular effect. He gains on acquaintance, for he is a seclusive man who speaks freely only when he knows his man well and has a sympathetic regard for him. I do not speak of his opinions about music, through an easily understood feeling of delicacy; but I can say that he is very exclusive, and for this I congratulate him. It could not be otherwise with a musician who is so original, one who consults his inspiration as his only rule. I also find it most natural that in his early works the influence of certain masters, especially the indisputable influence of Wagner is to be perceived. This is always true of the greatest geniuses. He is very Norwegian in his music, but less so than Grieg because his works are of a far broader conception and would find themselves cramped in the forms that are so dear to Grieg."

The list of Sinding's works includes a symphony in D minor, "Episodes Chevaleresques," for orchestra, Op. 35, "Rondo Infinito" for orchestra, a pianoforte concerto, D-flat, Op. 6, two violin concertos

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(A major, Op. 45, and D major, Op. 60), a suite for fluteand orchestra, sonatas for violin and pianoforte, pianoforte quintet in E-flat major, Op. 5, pianoforte quartet, string quartet, trios, Op. 23, Op. 64, serenade for two violins and pianoforte, suite, Op. 3, suite, Op. 10, Romanze, Op. 30, variations in E-flat minor for two pianofortes, Op. 2, Romances for violin and pianoforte, Op. 79, many small pianoforte pieces, and many songs, among them the cycle "Heimfahrt," Op. 80. Among his latest publications are "Studien und Skizzen" for pianoforte, Op. 82; three pieces for violin and pianoforte, Op. 89; suite in G minor for violin and pianoforte, Op. 96; five pianoforte pieces, Op. 97; "Fatum," variations for pianoforte, Op. 94; "Nordische Tänze und Weisen" for pianoforte (four hands), Op. 98; sonata for violin and pianoforte in the ancient style, D minor, Op. 99.

The sketch of Sinding in Grove's "Dictionary of Music and Musicians" (revised edition, vol. 4, 1908) is singularly inadequate. There is a study of his musical style in Walter Niemann's "Die Musik Skandinaviens" (Leipsic, 1906, pp. 78 and 82).

***

Sinding's symphony in D minor, Op. 21, has been played in Boston at concerts of the Boston Symphony Orchestra, January 7, 1899, November 17, 1906. His "Rondo Infinito" was played at a concert of the Boston Symphony Orchestra on November 20, 1909. The pianoforte quartet was first played in Boston on November 23, 1891, at a Kneisel concert (Mr. Busoni, pianist). Three movements of an orchestral suite, "Episodes Chevaleresques," Op. 35, were played here at a Symphony concert, February 25, 1905, and the violin concerto, A major, was played here by Mr. Felix Winternitz at a Symphony

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concert, November 18, 1905. The first three movements of the pianoforte quintet, Op. 5, were played at a Hoffmann Quartet concert, February 8, 1906 (Miss Mary A. Stowell, pianist). Mme. Helen Hopekirk in a recital played the pianoforte suite in E major, February 13, 1902, and with Miss Blanche Best the variations in E-flat minor for two pianofortes, January 17, 1903.

ENTR'ACTE.

THE SONGS OF MOUSSORGSKY.

(From the London *Times*, June 8, 1912.)

Few things lend themselves less readily to ordinary methods of musical discussion than the songs of Moussorgsky. He once wrote to a friend: "Tell me why, when I listen to the talk of painters or sculptors about their art, I am always able to follow their thought, to grasp their intentions, without being impeded by ignorance of small questions concerning craftsmanship? And why when I listen to the talk of musicians I so rarely hear them speak of the thought and the

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end? They seem stuck on the benches of the school and they talk of technique in technical terms." The answer, of course, is obvious enough. Painters and sculptors are dealing with art in direct connection with natural phenomena and normal human experience. The musician's medium is further removed from nature, and can only be spoken of in natural terms by the use of analogy. There is advantage and disadvantage upon both sides, and since Moussorgsky's day (he died thirty-one years ago) we have seen the plastic arts trying to escape from their bondage to nature as vigorously as Moussorgsky strove to bring music into union with it. One has only to hear his songs sung, however, or even to read them through, to realize that he succeeded in producing something which is inexplicable by any code of purely musical terminology, and which lay so far outside that existing in the sevneties when he wrote them that it is scarcely surprising that they should have been put upon one side until younger composers had brought conservative taste into a condition in which it could receive them. Moussorgsky was writing his last songs when Hugo Wolf was making his first attempts, and he died before Wolf had found a publisher. Three years after his death Debussy offended the Institute with his setting of "La Damoiselle Élue"; and with that work began the career which has probably done more than any other to make possible the intelligent appreciation of Moussorgsky's ideal.

This moment, when Mme. Olénine D'Alheim is giving to London a more comprehensive view of these songs than we have had, is a favorable one in which to realize his aim and his accomplishment. Her performances of the three cycles, "The Songs and Dances of Death," "No Sunlight," and the "Nursery" songs, have been noticed already in the *Times;* and next week her programmes on Monday and Wednes-

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day (but particularly the later) will contain a number of separate examples. There is, however, one obstacle to full understanding which at present seems insurmountable. The first principle of Moussorgsky's art is that the musical setting should spring from the words, sentence by sentence, word by word, and syllable by syllable, so that without a knowledge of the Russian language we cannot go all the way with him. Mme. Olénine D'Alheim's choice lay between singing what would be quite meaningless to most of her audience and what would be artistically imperfect, but generally intelligible to the majority; and in singing in a French translation she chose the latter and wiser course. The "Songs and Dances of Death" with a few others have been translated into English by Mrs. Newmarch (they were reviewed in these columns on October 14 last), so that English singers and audiences have something in their own language to begin upon.

Probably the "No Sunlight" songs put us more directly in touch with the qualities of Moussorgsky's temperament than any others. Viewed analytically, they are nothing. Columns might be filled with the enumeration in the technical terms which he loathed of all the means of expression which he either could not or would not use. The voice follows merely the inflection of the words regardless of melodic pattern or tonality; and in all save the last two, "Élégie" and "Sur l'eau" (the French titles of Mme. D'Alheim's programmes are the most convenient means of reference), the piano music has no independent musical existence. One cannot say why certain harmonies are placed as they are or point to conspicuously beautiful points of color or to passages of rhythmic suggestion such as those which illuminate the piano parts of Wolf and indeed of any of the great German "Lieder" writers. And yet in the first and simplest of all, "Entre quatre murs," one is brought at once under the spell of the poetry,—a poetry which belongs to the music

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as well as to the words of Koutouzov. Every note has some indefinable place in the expression of the sombre feeling which lies at the root of these songs. One cannot help feeling that Mrs Newmarch, the writer of the Russian articles in Grove's Dictionary, has overstated the case, when she says of Moussorgsky that "to attempt in a work of art the union of beauty with the material object seemed to him a puerility belonging to the childhood of art," even though his own words might seem to justify the statement. Here and in his best songs he seems rather to be discovering incidentally new types of beauty in his search for reality. He in no way shut himself out from the use of ordinary means of reaching musical beauty where they would serve his expressive end. He could be perfectly coherent in design where the poetic feeling called for it, though he would not create a design for the purpose of giving æsthetic pleasure. An instance, not included in the present series of recitals, is his setting of Tolstoy's "Pain" ("La Peine," translated by M. D. Calvocoressi), where, in order to carry out the idea of pain, not as a sudden blow, but as a thing which envelopes and oppresses with increasing force, the whole song becomes the development of a single musical idea initiated in the first few bars by the piano and continued by voice and piano together. One cannot predict Moussorgsky's method of dealing with his words. He is more free from mannerism than almost any composer; and it is that which most distinguishes him from Debussy, who has followed his conception of song in so many respects. He has no fondness for any particular type of effect. At one moment he may allow his piano part to indulge in musical illustration, as at the beginning of "The Magpie," one of the songs to be heard on

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Wednesday. At another he may create a finished folk melody, as in "Trepak," the first of the "Songs of Death"; but he is content to let opportunities for every means of these kinds pass him by in innumerable places.

The circumstances of his life, the disappointment which weighed him down, and the distress which he saw in the lives of the people around him account for the depressed feeling which underlies his most characteristic work, which affects not only his choice of subject, but the whole organism, even to the bent of the vocal intervals. Sometimes, therefore, he may seem to be drawing upon the style of the national folksong when he is really only expressing a trait which he has in common with it. "The Orphan" is a case in point. The instinctive way in which he seems to shun the bolder intervals, to make the melody creep and whine, is not merely the result of his artistic sympathy with the poem. It is the stamp of circumstances upon his own nature. Even the "Nursery" songs, full as they are of many-sided sympathy with child-life, seem to pass over the element of happiness, or at least not to realize how large it looms on the normal child's horizon. In all else they are extraordinarily vivid and faithful. The excitement of the child asking for a story, his plea against going into the corner, his wondering interest in the cockchafer, his piteous little prayer for all his relatives, including innumerable aunts and uncles, are drawn in words and painted in music, both by Moussorgsky, with wonderful subtlety. What makes him so sympathetic to the childlike point of view is the quality which dominated all his work of going straight to the matter in hand without having any predetermined notions about it, and without trying to mould it in any way. His studies of the child or of the peasant, or of sorrow or death, were just like the child's study of the cockchafer dropped from the bough above his head,—a thing very real, perhaps very terrible, and totally unexplained. He gave forth the results of his observation as frankly, almost as artlessly, as a child, but with the same unerring instinct for truth. Had he had an equal chance of looking happiness in the face, his legacy of song would have been infinite in its range.

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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms worked on his Third symphony in 1882, and in the summer of 1883 he completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's * in Vienna. One of the listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered: "And have you told him that he often lies when he opens his mouth?"

The first performance of the Third symphony was at a Philharmonic concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked.† For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.‡ The copyright of the manuscript was sold

*Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

†In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

‡Brahms conducted the symphony two weeks later at one of Wüllner's Subscription Concerts.

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to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty concerts, on October 24, 1884.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This third symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral march in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

Max Kalbeck thinks that the statue of Germania near Rüdesheim inspired Brahms to write this symphony. (See Kalbeck's "Brahms," vol. III., part 2, pp. 384–385. Berlin, 1912.) Joachim found Hero and Leander in the Finale! Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice



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of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part, immediately as bass and later as an opposing voice in middle and upper position to the first theme, which is introduced by the violins in octaves, supported by violas, violoncellos, and trombone at the beginning of the third measure. The short introductory, now counter, theme rises as a bass, and produces thereby a strongly marked cross-relation,—the A-flat of the bass against the preceding A-natural of the first theme. This delicate violation of the rules has provoked much discussion, although the swing of the theme is in no way influenced by this cross-relation, or *Querstand*. Some find here the "key-note to some occult dramatic signification." Mr. William F. Apthorp has voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,—Light and Darkness, Good and Evil, or perhaps only Major and Minor,—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's.

> "' . . . O, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am."

The second chief member of the body of the first theme is silent for four measures, while the first violins continue; but it again appears in the bass, A, C, A. Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!,"

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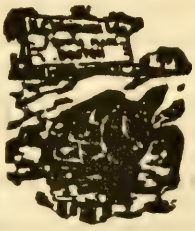
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and Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony.

The second theme is of a graceful character, but of compressed form, and is in strong contrast with the broad and sweeping first theme. The rhythm, 9-4, is complicated. The clarinet sings against a bassoon phrase over a double drone-bass or organ-point from the deeper strings, while the flute embellishes. This is repeated, and the strings bring a short phrase in antithesis. But, with the end of this section in 9-4 and with the return to 6-4, and the stormier mood, the oboe gives out the "device" (A, C, A).

The free fantasia, or middle section, is comparatively short,—nine pages of the score to fourteen occupied by the exposition. Both themes are developed, and the "device" is developed melodically by horn and oboe.

The recapitulatory section begins with a reannouncement of the "device" in full harmony (F, A-flat, F, in wood-wind, horns, trumpets, and strings), and the "device" is repeated by the trumpets, horns, trombones, bassoons; and it gives way to the announcement, as at the beginning of the movement, of theme and counter-theme together. The development is much like that in the first part. The second theme, in 9-4, is now in D major. The first theme is in F major at the beginning of the elaborate coda. After a struggle it triumphs over its old adversary, and, triumphant, dies away in pianissimo.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds one of the "Prayer"* in "Zampa." It is played in four-part harmony by clarinets and bassoons, re-enforced after two measures by horns and flutes in the lower register. Violas and violoncellos in four parts repeat the last measures of several phrases, as an echo. The theme developed in this manner is followed by a variation for the strings, wood-wind,

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

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and horns. The transition to the second theme consists of a figured and extended repetition of the first half-period. This second theme is sung first by clarinet and bassoon, then by oboe and horn, in octave, while there is a subdued accompaniment in the strings. The strings lead in a supplemental passage, wood-wind instruments answer them, and then there is a phrase of six measures remarkable for its transitional harmonies. The first theme returns in new and elaborate variations. The remarkable harmonies reappear as an approach to the short coda, which is built on fragments of the first theme, in clarinets and bassoons, then in the brass, while rising arpeggios in oboe and flute lead to the close.

The third movement is a poco allegretto in C minor, 3-8, and is a romantic substitute for the traditional scherzo. It is scored for a small orchestra,—strings, wood-wind, and two horns. It is an example, seldom found, of a third movement in the minor of the dominant of the key of the symphony. And here is there more or less of a return to the restless spirit of the first movement. The chief theme, mezza voce, espressivo, is sung in the first twelve measures by the violoncellos, afterward by the violins with more of an accompaniment. Contrapuntal passages between violoncellos and first violins supply the antithesis. After a repetition, with melody spread out in flute, oboe, and horn, a modulation to A-flat major brings in the second theme, which is given to the wood-wind in strange harmonies to a syncopated accompaniment of the violoncellos. There is a repetition of this theme, which is modified. There is a flowing passage for the strings alone. Again the strange harmonies in the wind. There is a return to the first theme in C minor, which is sung by the horn, then by the oboe, and at last by the first violins and violoncellos. There is a short coda.

The Finale, allegro, in F minor, 2-2, opens with the statement of the first theme (sotto voce) by the strings and the bassoons. The exposition is simple, and the theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful theme in A-flat major, given out pianissimo by strings and wind instruments in harmony. A strong transitional passage leads to another theme in C major, of a lighter and more jubilant nature, given out by violoncellos and horns, and later by the first violins and



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wood-wind, while there is a running contrapuntal bass (strings). The rhythm is complicated. The development leads to a climax, fortissimo, and after another intermediary passage a bold theme in syncopated rhythm enters. This is developed with suggestions of the first theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappearance of the chief theme in its original form, which is repeated in harmony and elaborated. There is a passage built on an organ-point and ornamented with allusions to the first theme, then a return of the solemn theme in trombones and other wind instruments. There is a brave attempt to re-establish the inexorable "device" (F, A-flat, F); but the major triumphs over the minor, and at the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Mr. Apthorp calls it, over sustained harmonies in the wind instruments.

The symphony is scored for three flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

ERRATUM.—Ninth Programme Book (December 20, 21, 1912). Page 555, line 5. The sentence should read: "The latest performance here at a concert of the Boston Symphony Orchestra was on February 17, 1912." The reference is to Mozart's Symphony in G minor.

ADDENDUM.—Eighth Programme Book (December 13, 14, 1912). Concerning Borodin's Symphony No. 2, page 518. Add for line third: "It was played at St. Louis by the St. Louis Orchestra, Max Zach, conductor, on February 16, 17, 1912."

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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic," —as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

*"Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislavieusis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania nunc principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)"

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Whene'er with haggard eyes I view
This dungeon that I'm rotting in,
I think of those companions true
Who studied with me at the U—
—niversity of Göttingen—
niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly pot-pourri on students' songs à la Suppé," and, when Kalbeck asked him ironically if he had used the "Foxsong," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied: "That is also wholly unnecessary."

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus":* "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"† is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied"‡ (Freshman song), "Was kommt dort von der Höh'," is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"§ the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

The overture was played for the first time in Boston by Theodore Thomas's Orchestra, October 14, 1881. It has been played at concerts of the Boston Symphony Orchestra in Boston, November 18, 1882,

* "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

† "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

‡ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

§ There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" overture and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early Göttingen years of happy companionship with Joachim, with Grimm, with von Meysenburg, and others."

* * *

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Mr. Apthorp's analysis made for earlier performances of this overture at Symphony concerts in Boston is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,' * which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

"The long and elaborate free fantasia begins with an episode on the Fuchs-Lied, 'Was kommt da von der Höh'?' in the bassoons, clarinets, and full orchestra.

* Friedrich Silcher was born at Schnaith, in Würtemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied*. His "Sammlung deutscher Volkslieder" is a classic. Among his best-known songs are the familiar "Loreley" ("Ich weiss nicht was soll es bedeuten"), "Aennchen von Tharau," "Zu Strassburg auf der Schanz," and "Wir hatten gebauet." This latter is a sort of students' hymn, sung in German universities very much in the same spirit that "Integer vitae" (Christian Gottlieb Fleming's "Lobet den Vater") is in ours. The words are:—

Wir hatten gebauet
Ein stattliches Haus,
Darin auf Gott vertrauet
Durch Wetter, Sturm, und Graus.

(We had built a stately house, and trusted in God therein through ill weather, storm, and horror.)—W. F. A.

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"The third part begins irregularly with the first subsidiary in the key of the subdominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the 'Wir hatten gebauet' episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on 'Gaudeamus igitur,' which is given out fortissimo in C major by the full o chestra, with rushing contrapuntal figuration in the strings."

Miss ELENA GERHARDT was born in Leipsic on November 11, 1883. At the age of sixteen she began to study singing with Mrs. Marie Hedmont, and was her pupil for four years. When she was twenty years old, she made her first public appearance in Leipsic. Since then she has given Lieder concerts in leading European cities, and has sung a few times in opera. She made her first appearance in the United States at New York, January 9, 1912.

She gave a song recital in Boston, January 12, 1912, and her programme included songs by Franz, Schubert, Brahms, Strauss, Wolf. At her second recital, January 18, she sang songs by Schumann, Brahms, Liszt, Wolf, Strauss.

At a concert of the Boston Symphony Orchestra in Boston, February 17, 1912, she sang the scena "Die Kraft versagt" from Goetz's opera "Der Widerspenstigen Zähmung" and three songs with orchestra by Hugo Wolf: "Der Freund," "Verborgenheit," "Er ist's."

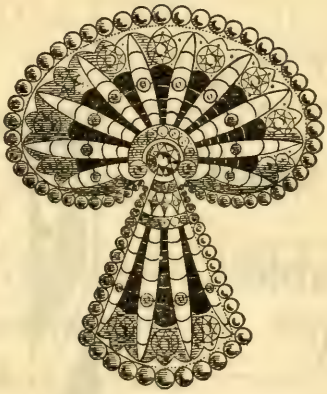
She gave a third recital in Boston on February 23, 1912: songs by Franz, Tschaikowsky, Grieg, Weingartner, Goldmark, Rubinstein.

At a concert in aid of the Pension Fund of the Boston Symphony Orchestra, March 3, 1912, she sang songs of Wagner with orchestra: "Stehe still," "Träume," "Schmerzen"; and these songs of Schumann with pianoforte: "Provencalisches Lied," "Mondnacht," "Die Soldatenbraut," "Ich grolle nicht," "Frühlingsnacht."

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(Born at Venice, July 24, 1686; died on July 24, 1739, at Brescia.)

Marcello is chiefly known to-day as the composer of music to Girolamo Ascanio Giustiniani's Italian paraphrase of the first fifty psalms, "Estro poetico-armonico" (1724–27), and as the author of "Teatro alla modo" (*s. d.*, 2d edition, 1722), a biting satire on operatic conditions and life in Italy. But Marcello also composed Concerti a 5 stromenti, Canzoni madrigalesche ed arie per camera a 2, a 3, a 4 voci, a Pastorale "Calisto in Orsa," the opera "La fede riconosciuta," a pianoforte sonata, a violoncello sonata, sonatas for flute, and Cantate per camera,—both text and music (1713).

Born of a noble family, he was a pupil of Gasparini and Lotti. He studied law, and filled various offices. For fourteen years he was a member of the Venetian Council. In 1730 he was provveditore at Pola, where the climate affected his health. In 1738 he was appointed chamberlain at Brescia, but his health was not restored by the change. It is said that he secretly married one of his pupils, a girl of lowly origin who fell passionately in love with him.

Recitative:

Il mio bel foco, o lontano o vicino ch' esser poss' io, senza cangiar mai tempre per voi, care pupille, arderà sempre.

Air. Allegretto affettuoso, G minor, 3–4.

Quella fiamma che m' accende
Piace tanto all' alma mia,
Che giammai s' estinguerà.
E se il fato a voi mi rende
Vaghi rai del mio bel sole,
Altra luce ella non vuole
Nè voler giammai potrà.

ELIZABETH GRANT

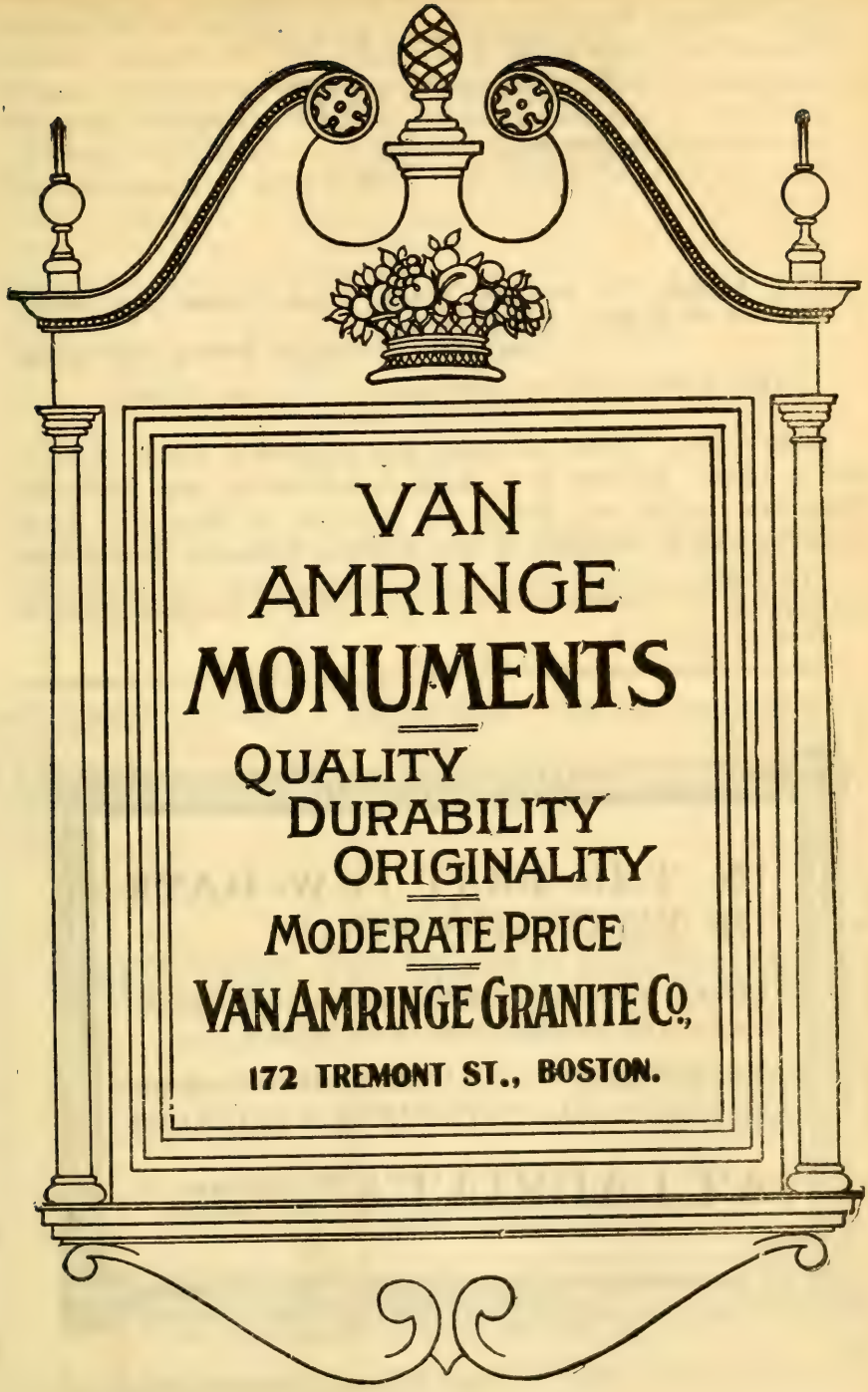
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*My joyful ardor, whether near or far distant from thee I tarry, unchang'd and constant ever, for thee, O my beloved, shall languish never.

In my heart the flames that burn me,
All my soul do so enravish,
That they ne'er shall cease to glow.
And should fate to ye return me
Wand'ring rays of my fair sun,
Other light I covet none,
Nor the wish can ever know.

AIR OF PARIDE, "O, DEL MIO DOLCE ARDOR," FROM THE OPERA "PARIDE ED ELENA," ACT I., NO. 3.

CHRISTOPH WILLIBALD, RITTER VON GLUCK

(Born at Weidenwang near Berching, July 2, 1714; died at Vienna, November 15, 1787.)

Gluck's opera, "Paride ed Elena," was produced at Vienna, November 3, 1770.† The text is by Raniero di Calzabigi, who represents Helen not as the wife, but as the betrothed of Menelaus. Paris woos her with the assistance of Eros disguised as Erasto, the confidant

* This translation into English by Dr. Th. Baker is here printed through the courtesy of G. Schirmer, and is to be found in the "Anthology of Italian Song" (vol. i. pp. 78–83), vol. 290 of Schirmer's Library of Musical Classics.

† Some give 1769 as the year.

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of Elena, and bears her away at night over a tranquil sea. The characters are as follows: Elena, soprano; Paride, soprano; Amore (Erasto), soprano; the goddess Pallas, soprano; a Trojan, tenor; and chorus of Trojans and Spartans. Nothing is known concerning the singers that then took these parts. The opera is in four acts.

The air, "O, del mio dolce ardor," is in G minor, moderato, 2-2. The accompaniment is for string quartet and oboe obbligato.

O, del mio dolce ardor,
Bramato oggetto,
L' aure che tu respiri
Alfin respiro.
Ovunque il guardo io giro,
Le tue vaghe sembianze
Amore in me dipinge;
Il mio pensier si finge
Le più liete speranze,
E nel desio che così
M' empie il petto,
Cerco te, chiamo te,
Spero e sospiro.

O my sweet beloved, longed-for object, I now breathe the air that thou breathest. Wherever I look, some vague semblance of thee is awakened in me by love; I feel myself thrilled anew, and in the ardor that consumes my heart I seek thee, call thee, hope and sigh.

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"Queen Mab," Shakespeare Poem No. 7, for Grand Orchestra and Chorus (ad lib.), Op. 45 . . . . . Josef Holbrooke

(Born at Croyden, England, July 6, 1878; now living.)

This tone-poem was begun by Mr. Holbrooke in 1902. The first performance was at the Leeds (England) Music Festival, October 6, 1904. The score was published that year.

The work, dedicated to F. R. Sparks, Esq., of Leeds, is scored for these instruments: four flutes (one interchangeable with piccolo), three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, eight horns (or four), four trumpets, three trombones, contrabass tuba, a set of three kettledrums, bass drum, side-drum, tenor drum, triangle, cymbals, Glockenspiel, xylophone, tambourine, dulcimer (*ad lib.*), harps, thirty violins, ten violas, eight violoncellos, eight double-basses. There is this note, "Two flutes, two oboes, two clarinets and two bassoons may possibly be enough for a performance, but the extra instruments are desired (where possible) for opening movements."

A fly-leaf bears quotations from Shakespeare's "Romeo and Juliet." Mr. Holbrooke says in a note to the translation into German on the same page: "The following lines are the best explanation of the contents of this work."

The tone-poem in its original form is in four sections.

I.

Romeo: I dream'd a dream to-night.
Mercutio: And so did I.
Romeo: Well, what was yours?
Mercutio: That dreamers often lie.
Romeo: In bed asleep, while they do dream things true.
Mercutio: O, then, I see, Queen Mab hath been with you.
She is the fairies' midwife; and she comes

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II.

And in this state she gallops night by night
Through lovers' brains, and then they dream of love, etc.

III.

Sometimes she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Of breaches, ambuscadoes, Spanish blades,
. . . at which he starts and wakes;
And, being thus frighted, swears a prayer or two,
And sleeps again, etc.

IV. Chorus (*ad lib.*).

Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief,
That thou, her maid, art far more fair than she:
Be not her maid, since she is envious;
Her vestal livery is but sick and green,
And none but fools do wear it; cast it off.

Shakespeare's "Romeo and Juliet."

The fourth and choral section is omitted at this concert.

I. Presto leggiero, ma non troppo, 2-2.

II. Adagio, con molto espressione, 4-4.

III. Allegro, marcia, 2-2.

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***

The father and grandfather of Josef Holbrooke were musicians. It is stated that the boy at first spelled his baptismal name Joseph. At the age of fourteen he entered the Royal Academy of Music, London, and studied pianoforte playing with Frederick Westlake and composition with Frederick Corder. He took several prizes, but as a composer was viewed with suspicion by the instructors, who shuddered at his "revolutionary" tendencies. At the age of seventeen he was obliged to earn his living. He set music to verses of comic singers in the music halls, scoring the accompaniment for the band at four or five shillings a song. He was conductor of a travelling pantomime company at a salary of one pound a week, and he was expected to be the pianist and the composer of the company. While he was thus travelling, he orchestrated a symphonic poem, "The Raven" (after Poe), which he had composed soon after leaving the Academy, and sent the score to Sir August Manns, conductor of the Crystal Palace Orchestra. Manns asked him to call on him, found out that he was poor and at the time hungry, paid for the printing of the orchestral parts, and produced "The Raven" at the Crystal Palace on March 3, 1900. Holbrooke has told the story of his early years in an autobiographical sketch published in the *Musical Age:*—

"I. My very first attempt for the piano modulated with such velocity that my worthy professor gasped, saying, 'It shows you will be able to do something one of these days.' This was at 14 years of age. My next attempt was the Sonata for pianoforte and violin. II. Song

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writing began with a setting of some words that caught my lurid eye about the burning of a train in America, and the brave driver's devotion to his steed. All this was depicted with such agonizing intensity! That *is* locked away, and I hope it will never more see the light. My sinister propensities date, as you see, from the earliest. III. As for these immature attempts that some composers are accredited with, I can't lay claim to them, for everything I have written has been of some proportion. But I have never been able to bring myself merely to repeat badly what has already been well expressed in music. I have had to receive fresh impulses before setting myself to write. So I did nothing but work up technic. A tone poem for full orchestra after Edgar Poe's poem 'The Raven,' which I now look upon as my Opus 1, was the first of my works to be performed in public after my scholastic appearances at the Royal Academy of Music. That performance and much else I owe to the venerable Mr. Manns, who has done so much for English music and musicians. I, for one, had no influence to back me, and might not have had a hearing for years, perhaps, but for Mr. Manns, to whom, in fact, I feel I owe almost everything."

"The Raven" attracted some attention. Holbrooke composed steadily; his pieces were played occasionally, and in 1906 his "Bells" (after Poe), produced at the Birmingham Festival, gave him a widespread reputation. About this time Lord Howard de Walden became interested in him, and wrote several librettos for him. Four years before this Mr. Ernest Newman wrote an enthusiastic article about Holbrooke, which was published in the *Speaker* (February 15, 1902). The article is published elsewhere in this Programme Book.

In recent years Holbrooke has excited attention by strange combinations of instruments—thus he has introduced concertinas into his orchestra—and by frank and often violent remarks concerning musical conditions existing in England.

The list of his compositions is a long and singular one. The following catalogue does not pretend to be complete:—

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ORCHESTRAL: Op. 13, Serenade No. 1, for strings; Op. 19, Poem No. 1, "The Raven" (Poe, composed in 1899); Op. 22, Suite No. 3, for strings ("Characteristic"); Op. 24, Suite No. 4, for orchestra ("Pantomimic"); Op. 28, overture, "The New Renaissance" (Wordsworth); Op. 29, Poem No. 2, for orchestra, "Ode to Victory" (Byron); Op. 32, Poem No. 3, "The Skeleton in Armor" (Longfellow), 1902; Op. 35, Poem No. 4, "Ulalume" (Poe); Op. 36, Poem No. 6, for pianoforte and orchestra; Op. 37, Suite No. 6, for orchestra, "Bohemian"; Op. 38, Suite No. 7, for orchestra, "Dreamland"; Op. 39, Poem No. 7,* for orchestra and chorus *ad lib.*, "Ode to Byron" (Keats); Op. 40, Twenty variations (No. 1), for orchestra, on "Three Blind Mice"; Op. 44, Three Concert Waltzes, for orchestra; Op. 45, Poem No. 7, "Queen Mab" (Shakespeare), for orchestra with choral epilogue *ad lib.;* Op. 47, Poem No. 8, "The Masque of the Red Death" (Poe); Op. 48, Fifteen variations (No. 2) on "The Girl I left behind me"; Op. 50, Poem No. 9, for chorus and orchestra, "The Bells" (Poe), 1906; Op. 52, Intermezzo, for small orchestra; Op. 53, Variations (No. 3) on "Auld Lang Syne"; "Les Hommages," symphony,—the movements in tribute respectively to Wagner, Mozart, Dvořák, Tschaikowsky (bass flute, oboe d' amore, six clarinets, and four saxophones are among the instruments required); Concerto dramatique, for pianoforte and orchestra (1903); Prelude to the opera "Dylan."

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*In a list of Holbrooke's works published on a leaf of the "Queen Mab" score this poem, "Ode to Byron," and the poem "Queen Mab" are both numbered "7."



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"MORGEN," OP. 27, NO. 4 . . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

On the 10th of September, 1894, Strauss dedicated to his wife on their wedding day the book of songs, Op. 27, which had been written during the preceding winter. These songs, "for a voice with pianoforte accompaniment," are (1) "Ruhe, meine Seele!" (2) "Cäcilie," (3) "Heimliche Aufforderung," and (4) "Morgen." Strauss afterwards orchestrated Songs 2 and 4.

Langsam, G major, 4-4.

"MORGEN."

Und Morgen wird die Sonne wieder scheinen;
Und auf dem Wege, den ich gehen werde,
Wird uns die Glücklichen sie wieder einen
In mitten dieser sonnenatmenden Erde;
Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen
Und auf uns sinkt des Glückes stummes Schweigen.

John Henry Mackay.

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And towards that shore, its billows softly flowing,
Our hands entwined, our footsteps slowly wending!
Gaze in each other's eyes in love's soft splendor glowing
Mute with tears of joy and bliss ne'er ending.

Translation by John Bernhoff.

This song was sung in Boston by Mme. Strauss-de Ahna at Richard Strauss's concert in Symphony Hall with the Philadelphia Orchestra, March 8, 1904.

"WIEGENLIED," OP. 41, NO. 1 . . . . . RICHARD STRAUSS

"Wiegenlied," the first of a set of five songs, was composed in 1899. The collection was the first work published after the tone-poem "Heldenleben."

"WIEGENLIED."

Träume, träume du, mein süsses Leben,
Von dem Himmel, der die Blumen bringt.
Blüten schimmern da, die beben
Von dem Lied, das deine Mutter singt.

Träume, träume, Knospe meiner Sorgen,
Von dem Tage, da die Blume spross;
Von dem hellen Blütenmorgen,
Da dein Seelchen sich der Welt erschloss.

Träume, träume, Blüte meiner Liebe,
Von der stillen, von der heil'gen Nacht,
Da die Blume seiner Liebe
Diese Welt zum Himmel mir gemacht.

Richard Dehmel.

"LULLABY."

Dream, dear; dream, dear; for the earth is darkening,
Dream of Heaven and the flow'rs it brings.
Blossoms quiver there, while harkening
To the song thy tender mother sings.



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Dream, dear; dream, dear; ever since the dawning
Of the day that brought my blossom here,
Since that brightest happy morning,
Thy dear care is all my joy and fear.

Dream, dear; dream, dear; flow'r of my devotion,
Of that happy, of that holy night,
When the bud of his devotion
Made my world as Heaven through its light.

Sanft bewegt, D major, 2-2. Composed at Maquarstein, August 22, 1899. Dedicated to Fräulein Marie Ritter.

This song was sung by Mme. Strauss-de Ahna at Richard Strauss's concert in Symphony Hall, Boston, with the Philadelphia Orchestra, March 7, 1904.

"CÄCILIE," OP. 27, No. 2 . . . . . RICHARD STRAUSS

See the note on "Morgen."

Sehr lebhaft und drängend, E major, 4-4.

"CÄCILIE."

Wenn du es wüsstest, was Bangen heisst,
Von brennenden Küssen, von Wandern und Ruhen
Mit der Geliebten Aug' in Auge und kosend und plaudernd,
Wenn du es wüsstest, du neigtest dein Herz!

Wenn du es wüsstest, was Bangen heisst,
In einsamen Nächten, umschauert vom Sturm,
Da Niemand tröstet milden Mundes die kampfmüde Seele,
Wenn du es wüsstest, du kämest zu mir!

Wenn du es wüsstest, was Leben heisst,
Umhaucht von der Gottheit weltschaffende Athem,
Zu schweben empor, lichtgetragen, zu seligen Höh'n,
Wenn du es wüsstest, du lebtest mit mir!

H. Hart.

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Translation.

If you but knew, sweet, what 'tis to dream
Of fond, burning kisses, of wand'ring and resting
With the beloved one; gazing fondly, caressing and chatting.
Could I but tell you, your heart would assent.

If you but knew, sweet, the anguish of waking
Through nights long and lonely
And rocked by the storm when no one is near
To soothe and comfort the strife-weary spirit.
Could I but tell you, you'd come, sweet, to me.

If you but knew, sweet, what living is
In the creative breath of God, Lord and Maker;
To hover, upborne on dove-like pinions
To regions of light. If you but knew it,
Could I but tell you, you'd dwell, sweet, with me.

John Bernhoff.

This song was sung by Mme. Strauss-de Ahna in Boston at the concert of Richard Strauss, with the Philadelphia Orchestra, in Symphony Hall, on March 8, 1904.

ENTR'ACTE.

MR. JOSEF HOLBROOKE.

BY ERNEST NEWMAN.

(*The Speaker*, February 15, 1902.)

. . . I shall not soon forget a certain Sunday morning about eighteen months ago, when I wandered into a rehearsal at the New Brighton Tower. A weird young man, whom I afterwards discovered to be Mr. Josef Holbrooke, was making the most frenzied attempts to conduct the band through a work I had never heard or heard of before,— "The Skeleton in Armor." His notions of conducting an orchestra were as primitive as Mr. Balfour's notions of leading the House,—he was evidently a child in these things; but through the chaos that was surg-

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ing round me everywhere I occasionally caught glimpses of unmistakable inspiration. Finally, Mr. Bantock had to take the bâton himself; and in the course of a few rehearsals the orchestra was able to give a very decent performance of a difficult but extremely interesting work. I had not previously heard a note of Mr. Holbrooke's music. I did not even know of his existence. But in virtue of "The Skeleton in Armor" I instantly pinned my faith to him, and was convinced that here, at any rate, was the germ of something absolutely without parallel in English music, something that instinctively set me thinking of the big names that come to us from over sea. Rare beauty of phrase, individuality of method, intuitive insight into orchestral color, all these were here: everything could well bear comparison with the work of men ten or twenty years his senior,—for Mr. Holbrooke at that time was little more than twenty-one. Since then I have studied carefully almost everything Mr. Holbrooke has written; and each successive experience has deepened in me the conviction that, if this young man does not leave his mark upon the history of modern music, there is no other English musician who will. Any one who can write music like Mr. Holbrooke's when he is scarcely out of his teens will certainly be heard of in later days.

A couple of years ago Mr. Manns produced at the Crystal Palace the young composer's first symphonic poem, "The Raven," written when Mr. Holbrooke was nineteen or twenty. The second work of this kind, "The Skeleton in Armor," owes its first performance to the artistic insight and zeal of Mr. Granville Bantock; while the extremely clever orchestral variations on the theme of "Three Blind Mice" were played by Mr. Wood at the Queen's Hall last year. More recently the Incorporated Society of Musicians have performed the "Ode to Victory,"—one of the works selected by the judges of that body from

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some seventy or eighty compositions submitted to them. The "Ode" is a comparatively youthful effort, and is hardly of the same rank as Mr. Holbrooke's other music, particularly his symphonic poems; but it is noticeable that almost every critic of the Incorporated Society's function seized upon it as an impressive piece of writing and a happy augury for English music. I cannot, indeed, imagine any competent critic or amateur making the acquaintance of Mr. Holbrooke's works and failing to see how significant they are, both in themselves and as a landmark in our English Renaissance. For my part, when I look at their astonishing mastery and think of the age of the composer, I feel that England has at last given birth to a musician who, from his earliest days, seems marked out to be an honor and a glory to his land. The most striking phenomenon of the case is just this sensation that Mr. Holbrooke's music gives us, of one who steps naturally and easily, without any long course of painful training, into the line of the really great men. For Mr. Holbrooke has written no "early works" in the sense in which we usually apply that term to a musician. There are stages of course. Some of his youthful compositions, particularly his experiments in abstract music, are plainly less mature than "The Raven," "The Skeleton in Armor," or the two later symphonic poems, "Ulalume" and "The Masque of the Red Death." But I say with confidence that no other English musician ever wrote at eighteen such music as Mr. Holbrooke was writing at that age, nor at twenty-five

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or thirty such music as Mr. Holbrooke was writing between his twentieth and his twenty-second years. The explanation is that Mr. Holbrooke's brain is just a complex and highly organized musical machine, framed by nature for the one purpose of making music, and set to the work undistracted from the commencement. He travels miles in musical cerebration where other men are merely covering feet; he compresses the experience of a decade into a year or two. This, again, may seem hyperbole, but it is nothing of the kind. I can recall no parallel in modern music to the extraordinary artistic growth of this young man. As I look back at his work of the last two or three years, I seem to be watching the strenuous career of an energetic man during at least five times that period. "The Raven," in the light of the later things, seems to be the typical work of a strong and earnest young musician of twenty-five; "The Skeleton in Armor," separated from the earlier poem by only a few months, is like the writing of a man of thirty; "Ulalume" and "The Masque of the Red Death" sound like the music of one whose imagination is definitely matured. The growth of strength from each of these works to the other; the firm, steady, assured stroke of wing that carries the artist each time to a subtler, rarer, and more wonderful atmosphere—these are things to make the heart of the critic leap within him for joy. It takes no great prophetic instinct to read such signs of the times as these.

With a gift so purely musical as Mr. Holbrooke's, a brain so absolutely fitted to turn every impression of the world into music, he has, of course, been strongly attracted by the variation form. It is not a *genre* in which his best qualities have so far come out, probably from his choice of subjects. If you get themes like those of Mr. Elgar's "Enigma" variations, or Mr. Bantock's variations on "H. F. B.," surcharged with emotion, teeming with suggestion, you can, of course, develop from them a most striking series of psychological as well as musical pictures. As yet Mr. Holbrooke has not looked at the variation form from this standpoint. His object has been to take the well-known tunes of the people, such as "Three Blind Mice" and "The Girl I left behind me," and make them the occasion of a number of orchestral *tours de force*. The variations thus necesssrily lack the deeper qualities of heart we meet



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with in Mr. Bantock's work and Mr. Elgar's; but they have, as compensation, a raciness and point that will keep them alive. They are, moreover, extremely interesting for the light they throw on Mr. Holbrooke's gift as a musician. They teem with ingenuities of rhythm, harmony, and orchestration. Some of the variations are so utterly off the line of ordinary imagination that in any one else they would appear far-fetched or overstrained. It is a peculiarity of his music, with which I have often been struck, that no matter how extravagant and *bizarre* he may appear at times, never for one single moment do we feel that the effect is consciously labored. It may not be precisely what we were expecting, but it invariably gives us the impression of being written forthright, of being the sincere record of something sincerely seen or unaffectedly felt. His occasional extravagances—they are very rare indeed—thus never strike us as the typical incoherence of the inexperienced young man. They proceed not from poverty, but from over-richness of imagination. And such *bizarreries* as he achieves at times are, after all, found for the most part in his variations: we rarely meet with them in his serious works. I have no space in which to discuss his more abstract music, such as his fine piano concerto, his youthful symphony, his chamber music, or his piano studies. I limit myself the more readily to his symphonic poems, however, both because they represent the *genre* most propitious to his imagination and because they contain some of the loveliest music I know, that thrills the blood at the mere thought of it. The reader will observe that three of the four symphonic poems I have named are based on poems or stories of Edgar Allan Poe, for whose fine intellectual morbidity Mr. Holbrooke has a great affection. He himself belongs to that strange race of artists whose ordinary cerebration is conducted on planes that we humbler human beings, in our solemn conceit, persist in calling abnormal, failing to see that the supposed abnormality of a Poe, a Coleridge, or a Maeterlinck is merely a superior lucidity. I may be wrong, but I myself feel that Mr. Holbrooke's four symphonic poems will one day be recognized as something absolutely new in English or in any other music. They have an atmosphere, a psychology, that are his and his alone. They are not imitated: this atmosphere and this psychology are not in Wagner

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or Tschaikowsky or Richard Strauss. Morbidity—to employ a much-abused word—has never been made so truly beautiful as here. The boy who could write that exquisite ending to "The Raven," with its supreme nobility of conception, its rare pathos of speech; who could bring the very heart into one's throat at passage after passage of "The Skeleton in Armor"; who could give an even more intense life to the mournful beauty of "Ulalume,"—has surely added something to the world's store of great and lovely things. Again I say that it is astonishing to see such work coming from so young a man, work so rich in concentrated experience, so full of noble feeling, so packed with golden phrases, and, over and above all, with such unerring psychological characterization. Liszt tried all his life to make the single, unaccompanied phrase expressive,—musically beautiful and at the same time poetically true,—but with very checkered success. If I were asked to name what I conscientiously thought the finest specimen of this kind of phrase-making I had ever met with, I should say the opening of "The Raven." Here the unaccompanied basses chant a theme that is a perfect triumph of beauty plus expressiveness; and it is so natural, it seems so inevitable, as it were the only possible representation of the central mood of the poem! Yes, Mr. Holbrooke has a unique gift, and, moreover, the temper of the true artist, who thinks it more necessary that he should go on producing better and better work from day to day than that the sun should rise to-morrow. It is this intense earnestness, this almost unholy preoccupation with music, that accounts for the rapidity of his development. I sometimes shudder like an ancient Academic when I look at the score of his latest work, "The Masque of the Red Death," and begin to feel that in another five years Mr. Holbrooke will be as far beyond me as Wagner was beyond Hanslick. Yet I think that, into whatever mazes of complexity he may be drawn, his lucidity of imagination will always save him from confusion, and his sense of beauty from either melodic or harmonic degeneration. Already he is making, quite instinctively, just the move from the great musical types moulded by Wagner and Tschaikowsky that Richard Strauss is making. But he will never sink into the mere nervous, unlovely eccentricity with which Strauss fills page after page of his

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scores. Mr. Holbrooke can do quite easily and unconsciously what Strauss has only done half a dozen times in his career,—he can write a big, heartfelt melody that searches us to the very bone; and the musicians who have this gift as their birthright have a charmed life among a thousand shipwrecks.

Wagner, Tschaikowsky, Richard Strauss! These are great names to mention in connection with a young Englishman of twenty-two or twenty-three; but I do not repent of my temerity. Nor do I fear that I shall ever have cause to do so.

SYMPHONY IN E MAJOR, NO. 7 . . . . . ANTON BRUCKNER

(Born at Ansfelden, in Upper Austria, September 4, 1824; died at Vienna, October 11, 1896.)

Bruckner's Symphony in E major was composed in the time between September, 1881, and September, 1883. The first movement was completed December 29, 1882; the third, October 16, 1882; the fourth, September 5, 1883. The symphony is dedicated "To His Majesty the King, Ludwig II. of Bavaria, in deepest reverence," and was published in 1885.

The statement is often made that the Adagio was composed as funeral music in memory of Richard Wagner. As a matter of fact, this Adagio, as some say, was completed in October, 1882.* Wagner died February 13, 1883.

The singular statement has been made that a premonition of Wagner's death inspired Bruckner to compose a dirge,—this Adagio. Bruckner, who had what the Germans call "peasant cunning," may have agreed to this in the presence of those who were thus affected by the thought, but he himself knew, as will be seen by his letters to Felix Mottl in

* Dr. W. Niemann in his analysis of this symphony says the second movement was completed April 21, 1883, and gives as authority autographic notes of Bruckner in the score in the Imperial Library at Vienna. Rudolf Louis, in his Life of Bruckner (p. 206), says that the Adagio was completed in October, 1882, and that Bruckner's wish for conductors to acquaint their audiences with the fact that the news of Wagner's death led him to compose the Adagio is, to say the least, singular.

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1885 concerning the first performance at Carlsruhe, that the movement had not in all respects the character of a dirge. Indeed, he pointed out the measures of the funeral music: "At X in the Adagio (Funeral music for tubas and horns)," etc.; also, "Please take a very slow and solemn tempo. At the close, in the Dirge (In memory of the death of the Master), think of our Ideal! . . . Kindly do not forget the *fff* at the end of the Dirge."

Bruckner wrote to Mottl in a letter published February 10, 1900: "At one time I came home and was very sad; I thought to myself, it is impossible that the Master can live for a long time, and then the Adagio in C-sharp minor came into my head."

The first performance of the symphony was at Leipsic, December 30, 1884, when Mr. Nikisch conducted the work at a theatre concert in aid of a Wagner Monument Fund as some say, though the *Neue Zeitschrift für Musik* (1885, p. 17), reviewing the performance, said nothing about any purpose for which the concert was given. The composer was present. The symphony was performed at Munich, March 10, 1885, with Levi as conductor, and at Vienna at a Philharmonic concert led by Richter, March 21, 1886. Dr. Muck conducted the symphony at Graz on March 14, 1886,—the first performance in Austria,—and in Berlin, January 6, 1894. Bruckner was present at each performance. Richter produced it in London, May 23, 1887.

The first performance in the United States was at Chicago by Theodore Thomas's Orchestra, July 29, 1886. Thomas conducted the symphony in New York at a concert of the Philharmonic Society, November 13, 1886.

The first performance in Boston was at a Symphony concert led by Mr. Gericke, February 5, 1887. Dr. Muck conducted the work at a

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concert of the Boston Symphony Orchestra in Boston, December 1, 1906; Mr. Fiedler, at a concert on February 12, 1910.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, four tubas, one double-bass tuba, a set of three kettledrums, triangle, cymbals, strings.

***

First movement: Allegro moderato, E major, 2-2. The first theme is announced by horn and violoncellos against the tremulous violins; and clarinets, violas, and violoncellos add a subsidiary theme. The chief theme appears in a richer orchestral dress. There is a crescendo based on the subsidiary theme, and the whole orchestra enters, but there is quickly a diminuendo, and the mood becomes more nervous, uncertain. The second theme, one of complaint, is given to oboe and clarinet with horns and trumpets in the accompaniment. This theme, with its peculiar instrumentation and its changing tonality, is in marked opposition to the first. This second chief theme is developed at length. (The first assumes greater importance later.) In this development there are evidences in the manner of leading the voices of Bruckner's partiality for the organ. The mood becomes more restful, although the theme of complaint is not silent, but soon appears, inverted, in the violins. It may here be said that Bruckner delighted in this manner of varying a theme. A mighty crescendo is based on a phrase of this inverted theme over an organ-point, F-sharp, but instead of the arrival of the expected climax a theme of somewhat mournful character is given to wood-wind instruments with counterpoint in the strings. The rhythm of this counterpoint is maintained in the final section of the exposition part. An episode for the brass follows.



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There is soon a calmer mood, and gentle horn and clarinet tones mingle with the voices of the strings.

The free fantasia begins with an inversion of the first theme (clarinet). The rhythm of the characteristic counterpoint just mentioned appears, but a solemn, religious mood is soon established (trombones, *pp*). The second chief theme appears in its inverted form, also the "contrapuntal figure." The mood is now one of doubt and perplexity, but the decisive, inexorable first theme enters, inverted, C minor, in the full orchestra, *ff*, and with canonic imitation.

The beginning of the third, or recapitulation, part of the movement is quietly worked. The first theme appears piano (violoncellos and horn); there is an inversion of the theme for violins and flute, and there is canonic imitation for oboe and trumpet. As in the first part, the subsidiary leads to the second chief theme, which is now in E minor and is given to the clarinet. There is an end to the delicate instrumentation. There is a great crescendo, which ends in an inversion of the second chief theme, *ff*, for full orchestra. Other crescendos follow, one with the second theme to an episode of choral character, others based on the "contrapuntal figure." The great climax comes in the elaborate coda, which is built on a long organ-point on the bass E, with the first subsidiary theme and with the first chief theme, which now has its true and heroic character.

Second movement: Adagio, sehr feierlich und langsam (in a very solemn and slow manner), C-sharp minor, 4-4. This movement is thought by many to be Bruckner's masterpiece and monument. It undoubtedly established his fame when there were few to recognize his irregular genius. The Adagio was played in cities of Germany in memory of the composer shortly after his death, as at the Philharmonic concert, Berlin, led by Mr. Nikisch, October 26, 1896.

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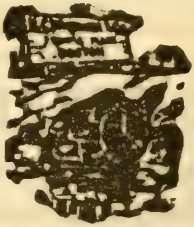
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When the symphony in E major was performed by the Theodore Thomas Orchestra, Mr. Stock conductor, at Chicago on March 9, 10, 1906, Mr. Hubbard W. Harris, then the editor of the programme books of the concerts, described this movement as "a composition in which music is permitted to perform its highest and noblest function—the expression of feelings and emotions which are too profound and too subtle for communication by means of any other of our more superficial media of utterance. It will suffice therefore to describe this movement in a few words (the fewer the better—close technical analysis not counting for nearly as much in connection with works of this kind as a sympathetic attitude on the part of the listener) as consisting for the most part of a sustained and at the same time elaborate development of the subject matter stated at the outset, which is worked up in various ways in alternation with other agreeably contrasting materials—all coming at last to an expressive conclusion."

Mr. Harris's position was sane, yet a few notes may be of some assistance.

In this movement, as in the Finale, Bruckner introduced the Bayreuth tubas, to gain effects of peculiar solemnity and also, no doubt, to pay homage to the master whom he loved and venerated.

The chief melody of the Adagio is given to the lower strings and tubas, and is answered by all the strings.

There is a passage of stormy lamentation, and then consolation comes in a melody for violins (moderato, F-sharp major, 3-4). This theme is developed, chiefly by the strings. Then there is a return to the first and solemn theme, with wood-wind instruments and strings in alternation. There is a great crescendo with bold modulations until the entrance, C major, of the chief theme (second violins, supported by horn, oboes, and clarinets), which is soon followed by a variant of the answer to this theme. The answer soon appears in E-flat major and in its original form, and is maintained for a long time (G major). There is a modulation to A-flat major, and the cantilena is repeated.

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After the entrance again of the chief melody and the restoration of the original tonality there is a crescendo of great and imposing force. This is over, and the tubas chant the answer to the chief theme and after an interlude for strings the chief theme itself, C-sharp major. The horns take up the cantilena, and the last chord, C-sharp major, dies away in brass instruments to a pizzicato of the strings.

Third movement: Scherzo: Sehr schnell (very fast), A minor, 3-4. This scherzo is based chiefly on two themes,—the first for trumpet (piano), then clarinet, with a figure for strings; the second, a wild and raging one. The trio ends after a great crescendo. Drum-beats lead to the Trio, F major, Etwas langsamer (somewhat slower), with an expressive melody for strings. The theme of this trio is made at first out of an inversion of the intervals of the first scherzo theme, but the Trio is in all respects in marked contrast to the Scherzo, which after the Trio is repeated.

Finale: Bewegt, doch nicht schnell (with movement, but not fast), E major, 2-2. The first theme, given to the violins, has a certain resemblance, as far as intervals are concerned, to the chief theme of the first movement, but it is joyous rather than impressive. Flutes and clarinets enter at times, and horn tones also enter and lead to the second theme, which has the character of a choral, with an accompanying pizzicato bass. The tubas are then heard in solemn chords. A new theme of a dreamy nature follows (strings), and then at the beginning of the free fantasia an orchestral storm breaks loose. This dies away,

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and a theme appears which is derived from the first and main motive, which in turn enters, inverted, and with a pizzicato bass. The choral theme is also inverted, but it gives way to the chief motive, which is developed and leads to another tempestuous burst, ended suddenly with a pause for the whole orchestra. The repetition section brings back the themes in inverted order. The second chief theme is heard in C major. After a time there is a crescendo built on passages of this motive, which leads to a powerful episode in B major, with a theme in the bass derived from the chief motive. This motive is given to violins and clarinets, and there are contrapuntal imitations. The choral theme, appearing at the end of the free fantasia, is heard no more. The first chief theme dominates to the end. There is an imposing coda.

I am indebted in a measure to the analysis of this symphony by Mr. Johannes Reichert prepared for the concerts of the Royal Orchestra of Dresden.

*
* *

Performances of Bruckner's symphonies at these concerts in Boston:
1887, February 5, No. 7, in E major.
1899, February 11, No. 4, in E-flat major ("Romantic").
1901, March 9, No. 3, in D minor
1901, December 28, No. 5, in B-flat major.
1904, April 2, No. 9, in D minor (unfinished).
1906, December 1, No. 7, E major ("Romantic").
1907, November 2, No. 9, D minor (unfinished).
1909, March 13, April 24, No. 8 in C minor.
1910, February 12, E major ("Romantic").

The "Te Deum" was performed in Boston by the Cecilia Society, December 12, 1905.

The Adagio from the String Quartet was played at a Kneisel Quartet concert, November 23, 1886.

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FRIDAY AFTERNOON, JANUARY 17, at 2.30 o'clock

SATURDAY EVENING, JANUARY 18, at 8 o'clock

PROGRAMME

Beethoven	Symphony in C minor, No. 5
Richard Strauss	"Till Eulenspiegel's Merry Pranks"
Bruch	Concerto for Violin in D minor, No. 2
Weber	Overture, "Der Freischütz"

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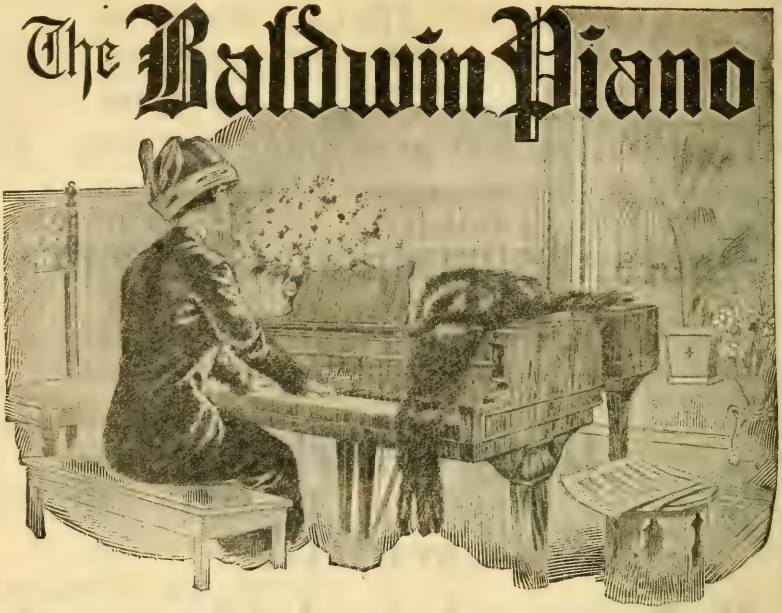
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Weber . . . . . Overture to the Opera "Der Freischütz"

Bruch . . . . . Concerto No. 2 for Violin, with Orchestral Accompaniment, Op. 44

I. Adagio ma non troppo.
II. Recitative.
III. Finale. Allegro molto.

Strauss . . "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner,—in Rondo Form," Op. 28

Beethoven . . . . . Symphony in C minor, No. 5, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

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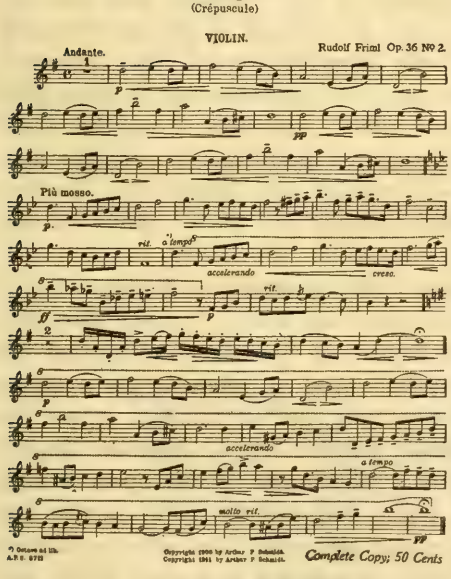
OVERTURE, "DER FREISCHÜTZ" . . . . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. The cast was as follows: Agathe, Caroline Seidler; Aennchen, Johanna Eunike; Brautjungfer, Henriette Reinwald; Max, Heinrich Stümer; Ottaker, Gottlieb Rebenstein; Kuno, Carl Wauer; Caspar, Heinrich Blume; Eremit, Georg Gern; Kilian, August Wiedemann; Samiel, Hillebrand. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819–21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain and took Mad. [*sic*] Seidler and Mlle. [*sic*] Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture February 22, 1820; and May 13

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he noted in his diary: "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Bruhl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, October 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, October 31, 1820. And before the performance of the opera itself the overture was played for the third time at Dresden, December 18, 1820, at a concert given by Weber's friend Heinrich Joseph Bärmann, the brilliant clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money, but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though his performance were the first, and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinen Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

We have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely con-

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trasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhner (1787–1860), the singular being who was supposed to have sat to Hoffman for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the Allegro of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet.

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known (and yet perhaps Berlioz is not now widely read in this country): "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as

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the model of the kind. The theme of the slow movement and that of the Allegro are sung everywhere. There is one theme that I must mention, because it is less noticed, and also because it moves me incomparably more than all the rest. It is that long, groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off lamentation scattered by the winds in the depths of the forest. It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already recognize easily a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the section on the clarinet in his "Treatise on Instrumentation." The clarinet, he says, has the precious faculty of producing "distance, echo, an echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the Allegro of the overture to 'Freischütz'? Does it not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods agitated by the storm? O Weber!!"

***

The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the

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overture is not connected in any way with subsequent stage action. After the quarter the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is molto vivace, C minor, 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears, now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the allegro, and Samiel's motive dominates the modulation to the coda, C major, fortissimo, which is the apotheosis of Agathe.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Mr. Apthorp wrote in his notes to a Programme Book (January 7, 1899): "I believe there is no other word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation 'Free Marksman' does not in the least convey its meaning. The same may be said of the Italian '*Franco arciero*'—under which misleading title the opera was given at Covent Garden—and the French 'Franc archer.' Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his Mémoires, and Wagner reports distinctly that it was then given as 'Le Freischütz.' *

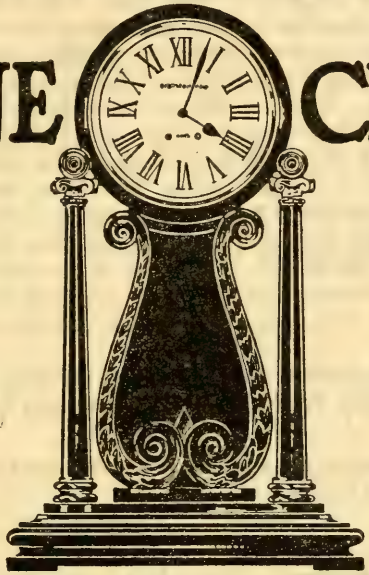
"The word *Freischütz* (literally 'free marksman') means a Schütz

*This production, with music for the recitatives by Berlioz, was at the Théâtre de l'Opéra, Paris, June 7, 1841, and the opera was then entitled "Le Freyschutz" (see De Lajarte's "Bibliothèque Musicale du Théâtre de l'Opéra," vol. ii. p. 166, Paris, 1878). The absurd version of Castil-Blaze was first performed in Paris at the Odéon, December 7, 1824, and the opera was then entitled "Robin des Bois." The error in Grove's Dictionary, to which Mr. Apthorp refers, is retained, with many other errors, in the revised and enlarged edition edited by Mr. Fuller-Maitland.—Ed.

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or marksman, who uses *Freikugeln*—that is 'free bullets,' or charmed bullets which fly to the mark of themselves without depending upon the marksman's aim, and are therefore aptly termed 'free.'"

***

The first performance of "Der Freischütz" in the United States was an English version produced at the Park Theatre, New York, March 2,* 1825. The chief singers were Miss Kelly, Mrs. D. Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

The opera was announced as in rehearsal by a company of which Charles E. Horn and Mrs. Edward Knight were the chief singers in the Boston newspapers of December 17, 1827, but the opera, or rather an English adaptation of it, was performed here for the first time at the Boston Theatre, February 19, 1828, when Mr. Finn was announced as Caspar, and Mrs. Bernard as Linda. Especial attention was called to the Wolf's Glen and the fireworks prepared by Mr. Broad, and for some time the scene of the Wolf's Glen was a favorite feature of a miscellaneous theatrical entertainment. The overture was played as early as February 7, 1828, and it was at first advertised as by "Carlo" von Weber.

The first performance in Boston in German was on May 6, 1864, when the chief singers were Mmes. Frederici and Canissa and Messrs. Habelmann and Graff.

* Col. T. Allston Brown gives March 12, 1825, in his "History of the New York Stage" (1903).

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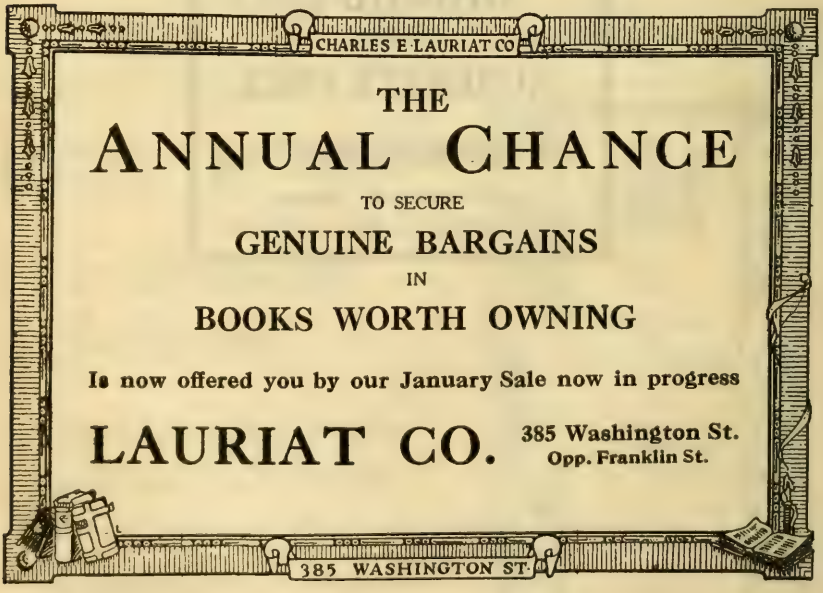
Mr. ANTON WITEK, violinist, was born at 'Saaz, Bohemia, January 7, 1872. He studied the violin under Anton Bennewitz at Prague, and in 1894 was chosen concert-master of the Philharmonic Orchestra of Berlin. Mr. Witek commanded attention in Germany in 1895 by his performance in one evening of three violin concertos (by Beethoven, Brahms, and Paganini). Since 1894 he has given concerts in all the European countries with the Danish pianist, Vita Gerhardt, who is now Mrs. Witek. In 1903 Mr. and Mrs. Witek, with Mr. Joseph Malkin, who was then solo violoncellist of the Berlin Philharmonic Orchestra, formed the Berlin Philharmonic Trio. In 1907 Mr. Witek played in Berlin the newly discovered violin concerto in A major of Mozart, for the first time, and in 1909 in the same city the newly discovered violin concerto in C major of Haydn, also for the first time.

Mr. Witek was engaged as concert-master of the Boston Symphony Orchestra in 1910. He has played in Boston at concerts of this orchestra the following concertos:—

Beethoven's Concerto in D major, October 29, 1910.

Brahms's Concerto in D major, January 20, 1912.

He has given several chamber concerts in Boston: with Mrs. Witek, December 13, 1910 (Beethoven, "Kreutzer" Sonata; Paganini, Concerto in D); with Mrs. Witek, March 14, 1911 (Bach, Sonata for violin; Alkan, Duo for pianoforte and violin, F-sharp minor, Op. 21,



first time here); with Mrs. Witek and Mr. Warnke, November 22, 1911 (Franck, Trio in F-sharp minor; Bruck's "Scottish" Fantasy); with Mrs. Witek and Mr. Warnke, December 11, 1912 (Wieniawski, Concecto in D minor; Tschaikowsky, Piano Trio). Mr. Witek has also given chamber concerts in New York.

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This concerto was composed at Bonn in 1877, ten years after the composition of the first concerto in G minor. Bruch says that the second was inspired by Pablo de Sarasate, whose stories of the Carlist wars in Castile awakened in Bruch romantic and compelling ideas.

The first rehearsal, not a public one, was in September, 1877, at Baden-Baden. Sarasate was the violinist, and the accompaniment was played by the Kur orchestra, led by Bruch. Johannes Brahms was present.

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The first performance was at the Crystal Palace, at one of Mann's orchestral concerts, November 4, 1877,* when Sarasate was the violinist and Bruch conducted. The first performance in Germany was at Coblenz on November 9, 1877, in the hall of the Royal Gymnasium, at a subscription concert of the Musical Institute of the city. Sarasate was the violinist, and Bruch conducted.

Mr. C. M. Loeffler played the Adagio—"first time"—at a concert of the Boston Symphony Orchestra in Boston on December 20, 1884. The concerto in full was played at these concerts by Mr. Otto Roth, March 2, 1889, and by Mr. Eugene Ysaye, December 3, 1904. Mr. Mischa Elman played it with pianoforte accompaniment at his concert in Boston on January 21, 1911.

The concerto, dedicated to "his friend Pablo de Sarasate," is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, solo violin, and the usual strings. The score and parts were published in May, 1878, at Berlin; the edition for violin and pianoforte, in February, 1878, at Berlin.

I. Adagio ma non troppo, D minor, 4-4. The movement begins with long-drawn-out chords, and then the expressive first theme is announced by the solo violin. A section in the nature of a powerful orchestral fanfare, alternating with brilliant passages of double-stopping for the violin, leads to the melodious second theme in F major for the solo instrument. This is freely developed. A cadenza for the violin introduces a new theme for the basses. This theme reminds one of the preceding fanfare section, and plays an important part in the orchestral passages and in the measures for solo violin after the entrance of the second theme in D major.

*For a bitter criticism of the concerto in an article entitled "Sydenham" and dated October 27–November 4, 1877, see von Bülow's "Ausgewählte Schriften," p. 369 (Leipsic, 1896).

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II. Recitative. Allegro moderato, B-flat major, 4-4. This movement is of a quasi-declamatory nature, with cadenza-like passages for the solo instrument. These passages alternate with orchestral measures, or are accompanied by them. Towards the end of the movement there is a more cantabile theme, accompanied by strings (tremolo). This movement goes without a pause into the Finale.

III. Finale. Allegro molto, 3-8. The main body of the movement has the character of a rondo. The first motive, tranquillo, is given to the violin, and is introduced by a horn-call phrase. The second theme, D major, is vigorous and strongly rhythmed. A third theme, F major, has little importance in the development. The first theme is used in the brilliant coda.

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(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, February 22, 1896. It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp is one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggests, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," "a piece of roguery"; and, as Mr. Krehbiel well says: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection

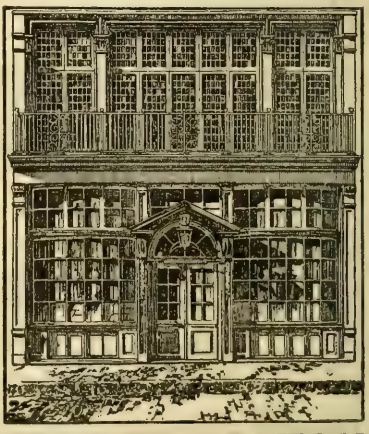
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exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or

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Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's hearty sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: Gemächlich (Andante commodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a

*It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.



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more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in sforzato upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, Sehr lebhaft (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the bases, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the

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crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante commodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets sud-



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denly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the big-wigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are

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repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

* * *

These musical works have been founded on the pranks of Till:—

"Eulenspiegel," Singspiel by S. Schmidt (Königsberg, 1806, text by Kotzebue); Rungenhagen (about 1815); Ad. Müller (Vienna, about 1825).

"Eulenspiegel," musical comedy in two acts, music by Cyrill Kistler (Würzburg, 1889).

"Till Eulenspiegel," opera in two acts and an epilogue, by E. von Reznicek (Karlsruhe, January 12, 1902). Mrs. Mottl, Gertrudis; Bussard, Eulenspiegel; Felix Mottl, conductor. The three sections are entitled "Youthful Pranks," "How Eulenspiegel went a-wooing," "Till Eulenspiegel's Death." In the libretto Eulenspiegel, after his fun, after his heroic deeds in leading a revolt of peasants against rapacious knights, dies in the hospital at Mölln. The heavens open, and

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he recognizes among the angels his wife Gertrudis, who promises him he shall never be forgotten on earth.

"Thyl Uylenspiegel," lyric drama in three acts, text by Henri Cain and Lucien Solvay, music by Jan Blockx, was produced at the Monnaie, Brussels, January 18, 1900. The libretto is founded on the epic legend by Charles de Costar. The action is in Bruges; the time is that of the Duke of Alva's oppression. The characters are symbolical; the hero is the mind of the people of Flanders; Nelle, its heart; Soetkin, its valiant mother; Claes, its courage; Lamme, its belly. The chief singers were Miss Ganne, Miss Goulancourt, and Messrs. Imbart de la Tour, Gilibert, Dufranne, and Pierre d'Assy. For a study of the opera with an incidental inquiry into the legend of Till Eulenspiegel see Robert Parville's "Thyl Uylenspiegel" (Brussels, 1900).

***

There has long been a dispute as to whether Tile Eulenspiegel really lived and played his pranks in the flesh. According to Murner, who was an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger, in Brunswick; he wandered through Germany, Italy, Poland, and died of the plague at Mölln, near Lübeck, in 1353 or 1350. It is true that his tombstone, with an owl and looking-glass on it, is still shown at Mölln, and there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited with ponderous care Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century, and that Murner, in writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own. They insist that he was born at Damme, near Bruges, and that he died there, and there, too, is his

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tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says his stone is the stone of a poet Van Marlant, who was recorder of Damme, the once considerable and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; and the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterward.

It is said that Tile's father was named Claus, or Claas, and his mother's name was Anna Wibeke. Tile is thus described by Eugene Bacha, a Belgian: "A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond, who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow, with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet, and he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road, talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimbleness of wit over bourgeois dulness, foolish haughtiness, and vanity."

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Some think that Murner, then in open revolt against the clergy, told the life of Tile as a satire in behalf of religious revolt, to throw ridicule on smug monks, vicious lords, egoistic bourgeois. Others would have the satire general: Eulenspiegel, the looking-glass of owls, stands for the mirror of humanity, just as the Fleming speaks of the vulgar crowd as *hibous*, and the top gallery in Flemish theatres is called the *uylenkot*, the owl-hole.

The first printed edition of any life of Eulenspiegel is Murner's, published at Strasbourg in 1519; this was too Rabelaisian to please the religious censors, and it was expurgated. A second edition was published at Cologne about 1530, and it was reproduced in photolithographic form at Berlin in 1868. The book became popular. It was reproduced in one form or another, and with changes to suit the locality, in France,—there were at least thirty versions,—England, Italy, Denmark, Bohemia, Pologne. And there are imaginative works based on or inspired by his life,—works by Tschabuschnigg, Böttger, J. Wolff, K. Schultes. See also Simrock's Volksbücher (1878). The original text of Murner was reprinted by Knust (Halle, 1885).

ENTR'ACTE.

THE EDUCATIONAL VALUE OF THE SECOND-RATE COMPOSER.

(From the London *Times* of October 19, 1912.)

In a recent issue of the *Music Student*, an interesting and ably conducted journal that has in many ways met a real and long-felt want, there appeared two articles printed side by side, in all probability merely by accident, but nevertheless connected more closely than might at first sight be obvious. The one was a brief account of the lately discovered "Jena" Symphony attributed to Beethoven; the other, a paper by the editor, Mr. Percy Scholes, on "The Education of the Amateur,"



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containing excellent and much-needed remarks on "the dull things that find a place in examination syllabuses," and the great influence, direct and indirect, that such syllabuses have on instrumental teaching in this country. Though Mr. Scholes developed his theme on quite different lines, it may perhaps not be illegitimate to make a connection between it and the "Jena" Symphony as the starting-point for a consideration of an educational problem of some importance. Is there not perhaps, in the earlier stages of music-teaching, too much use of the inferior work of the great composers, too little search among the really artistic work of the (comparatively) second-rate men?

Even if, for the sake of argument, we admit the genuineness of the "Jena" Symphony, it is still, almost in every bar, thoroughly unworthy even of the contemporary Beethoven, but it had the advantage of advertisement hitherto denied to equally bad mature works, such as "Wellington's Victory" or "Der glorreiche Augenblick," or not a few more, and some excitement was created by its appearance. High personages, not known as regular concert-goers, extended official patronage; but they may very well be pardoned if they have not felt sufficiently interested to pursue the subject further. Acquaintance with what a great man has very willingly let die is all very well for the learned, to whom it is interesting and quite harmless: to others it is neither. We often introduce impressionable children to the name of Beethoven, either through the two sonatinas that we may charitably hope are spurious or still worse things that unquestionably are so, or through genuine work written with the little finger of the composer's left hand. Many never advance further in technique, and then we complain if, as adults, they lack discriminating judgment. Would it not be educationally far better if at this stage they played no Beethoven at all, but only listened to others playing, in some form or other, things that

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he would himself have not been ashamed to own? Otherwise, the result is too often either hypocrisy—and there is a vast amount attaching to great names in music as elsewhere—or frankness like that of a recent local examination candidate: "This music would not please people nowadays. It is what one would term classical."

Mozart is, perhaps, the greatest sufferer of all. He was obliged, not infrequently, to earn his daily bread by supplying music designed to satisfy others rather than himself; and, unfortunately, the great bulk of his easier piano compositions come under this category. In numberless school-rooms and places where they teach, the first movement of the C major solo "Sonata facile"—surely one of the most Sahara-like pages in music—is the earliest representative of Mozart's genius; and it is little wonder if many of us find it very hard to get rid of the idea that he habitually wrote in stiff and square phrases of four bars, used the barest minimum of harmonies, and diverged into scales whenever he did not know what else to do. Early memories of this kind seem to confuse the technical judgment even of cultivated musicians. It is otherwise hard to account for the extraordinary persistence of forgeries under Mozart's name, or for the vogue, even at the present day, of such garbled productions as the E-flat Violin Concerto. Or, again, how much unthinking detraction of Mendelssohn may not be due to over-familiarity in childhood with the fourth and ninth "Songs without Words," mixed, perhaps, with an oratorio air or two; and a course of the easiest nocturnes and waltzes may well lead to a lifelong blindness to the fact that Chopin was a full-grown man with good red blood in his veins. Some other great composers fare better, Bach best of all. Some of his purest and most perfect work is among his easiest. But, after allowing for a fair number of obvious exceptions here and there, the fact remains that the characteristic music of the great composers is

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not a convenient medium for elementary practice; indeed, if we reflect upon the matter, it would be odd if it were. This does not mean that children should not know it. They should, infinitely more than, as a rule, they do at present. But in the main it should be not as performers, but as listeners,—listeners over and over again.

The composers who have taken honors in the second class, or may perhaps sometimes, as Jowett said of Browning, have deserved "a shady first," form a large multitude if we include among them (as we have every right to do) all who have at any time possessed sufficient mental and emotional endowment to produce really sincere and living work, of whatever shape or size. But English musical education is very apt to run, with fatal easiness, in deep grooves. Not a few teachers save themselves from all expenditure of time or trouble by faithful adherence, from year's end to year's end, to the syllabuses of examinations for which their pupils are very possibly never intended to enter; many others never think of penetrating beyond the catalogue of their favorite publishing firm. There are no doubt difficulties in their way, and two reforms are pressing. Every teacher would welcome with open arms a catalogue that would include, under one cover and without anything else, lists of all the technically suitable and really high-standard music sold by all London publishers, whether on their own behalf or as agents for foreign firms. (The publishers might perhaps jointly appoint an independent committee to fix the artistic standard, and thus safeguard themselves against attack from the composers excluded.) And there is also the question of finance. Some publishers find it apparently quite feasible, and no doubt also profitable, to issue new music at low prices. The rest will have, at any rate in this department of their business, to follow suit sooner or later, let us hope sooner. Every teacher knows only too well the hampering effect of this divergence. To take merely one example, Ingelbrecht's "La Nursery," a collection of delightful children's duets on a quite *fin-de-siècle*, and also quite sane harmonic basis, would surely have a large

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sale in this country, were its price more adapted to those of its older rivals.

After all, we are living in the twentieth century; and in musical as in other education an anachronistic policy is of little avail. The foundations of all musical performance, all musical appreciation, are, of course, in the past, and it is vital that we see to their solidity; but why need we continue to galvanize dust-covered composers who never had the faintest claim even to the second rank? To some it may sound sheer blasphemy; but what really is, in the year 1912, the function of a composer like Czerny, or many another purveyor of "studies"? Technique, of course, we want, and in far more varied and interesting forms than we usually get it. For the rest, we want music, not a bastard hybrid. There is a great place in musical education for really artistic work in the language of, let us say, the last thirty years. We need all due balance and proportion, but it is extraordinary how many lists may be looked through before we meet a single piece that speaks the tongue of to-day. Very many who consciously aim at composing "teaching music" seem to consider it a point of honor to talk in the style current in their own childhood. The fallacy may deceive a contemporary, but not a junior, if he or she has any artistic wits. It is not, indeed, paradoxical to say that the really good second-class up-to-date composer is the most important figure in musical education. There is not, for the teacher's purpose, enough of the really great music, contemporary or not, to go round; and the really good second-class composers of the past, indispensable though they are, cannot supply quite the same stimulus.

But, second-class, we said; certainly not third or fourth. There is no one connected with musical education who does not receive frequent gifts from composers and publishers who could be performing far more useful and self-respecting functions in any other profession. The evil is probably on the decline in this country, but there is still ample scope for drastic reform, in high as well as low quarters. If there are any signs that an advocacy of the educational claim of the second-rate composer is leading any weak-minded people, children or adults, towards this slippery slope, the course of action is clear. No risks must be run. We must pin our faith to the French suites of Bach and the "Kinderscenen" of Schumann till the danger is past.

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Symphony No. 5, in C minor, Op. 67 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was

*Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and was engaged at the court opera,

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chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in a strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the subtitles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin."

where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite, operas, were put into her coffin, a favor she asked shortly before her death.

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Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." Reichardt censured the performance of the Hymn—a "Gloria"—and the "Sanctus," and said that the pianoforte concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as von Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency,

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna*,' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accom-

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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paniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from

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piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

***

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; St. Petersburg, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

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Debussy		Recitative and Aria of Lia, from "The Prodigal Son"
Strube	Two Symphonic Poems	*a.* Narcissus and Echo *b.* Loreley
Charpentier		Air from the Opera "Louise," Depuis le jour

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Berlioz . . . Overture to the Opera "Benvenuto Cellini," Op. 23

Debussy . Recitative and Aria of Lia, from "L'Enfant Prodigue"

Strube . . . Two Symphonic Poems: "Narcissus and Echo"; "Die Loreley"
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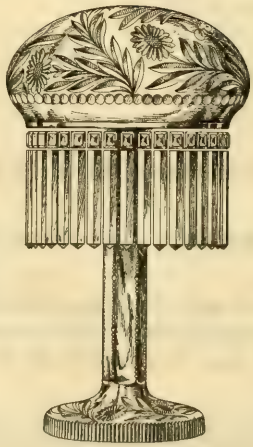
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Overture to the Opera "Benvenuto Cellini," Op. 23.

Hector Berlioz

(Born at La Côte-Saint-André, December 11, 1803: died at Paris, March 9, 1869.)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is absolutely insupportable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

The overture was performed for the first time at the first performance of the opera "Benvenuto Cellini" at the Opéra, Paris, September 10, 1838. François Antoine Habeneck conducted from manuscript.

The first performance of the overture in Germany was at the opera-house at Brunswick, March 9, 1843, at a concert given by Berlioz when he conducted. The overture was performed in Boston at a Theodore Thomas concert, April 28, 1885. The programme said "(new)."

The overture, when it was published in separate form, was dedicated to Ernest Legouvé, who had loaned Berlioz two thousand francs,

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that he might afford the time to complete the opera. It is scored for two flutes (the second is interchangeable with piccolo), two oboes, two clarinets (the second is interchangeable with bass clarinet), four bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, ophicleide, a set of three kettledrums (played by three players), bass drum, cymbals, triangles, and strings.

The opera was originally in two acts, and the libretto was by Léon de Wailly and Auguste Barbier. The cast of the first performance was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stolz.

The story has been condemned as weak and foolish. It is also wholly fictitious.* It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio† will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes in the king a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

The thematic material of the overture, as that of "Le Carnaval Romain," originally intended by Berlioz to be played as an introduction to the second act of "Benvenuto Cellini," but first performed at a concert in Paris, February 3, 1844, is taken chiefly from the opera.

The overture opens, Allegro deciso con impeto, G major, 2-2, with the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.

The Larghetto, G major, 3-4, that follows, begins with pizzicato notes in the basses and a slow cantilena, taken from music of the Cardinal's address in the last act: "À tous péchés pleine indulgence." (The original tonality is D-flat major.) This is followed by a melody

* It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

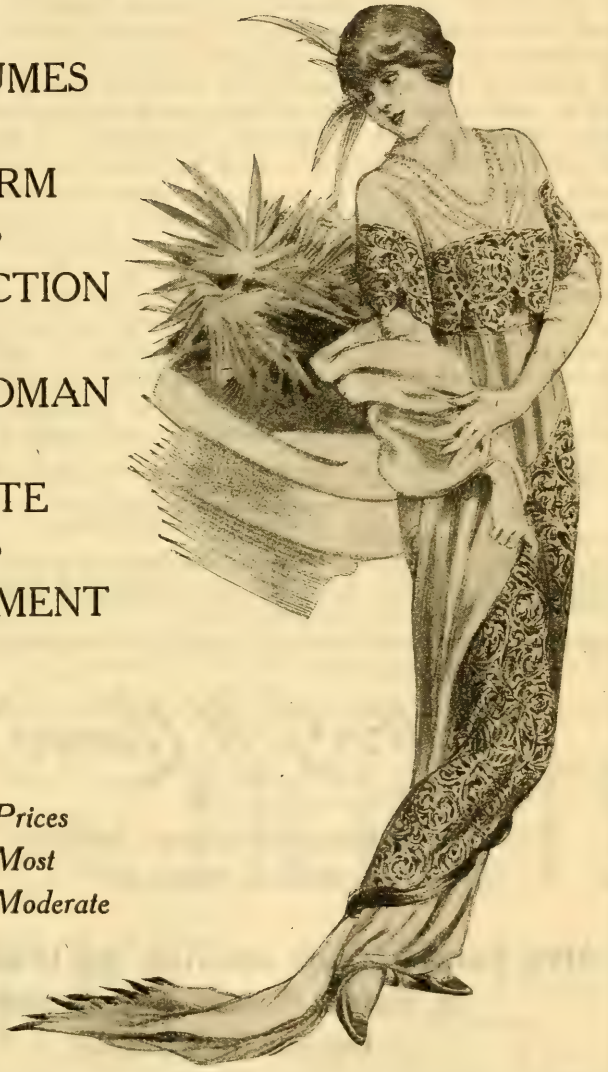
† "Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzonne, Mme. Bosman.

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from the "Ariette d'Arlequin"* (wood-wind and also violins). The trombones hint at the Cardinal's theme, with changed rhythm and without pauses. This is now played (E-flat major) by clarinets, bassoons, and 'cellos, with florid passages for first violins, then for flute and oboe. The Harlequin theme returns, and is worked up to a short climax.

The main body of the overture begins with the return of the first and joyous theme, Allegro deciso con impeto, G major, 2-2, which is somewhat modified. The motive is given to the wood-wind over syncopated chords in the strings and a restless pizzicato bass. The instrumentation grows fuller and fuller until the violins take the theme, and they and the wood-wind instruments rush fortissimo to a gay subsidiary motive, which consists of passage-work in quickly moving eighth notes against a strongly rhythmed accompaniment. This development is extended, and leads, with hints at the rhythm of the first theme, to the second motive, a cantabile melody in D major, 2-2, sung by wood-wind instruments over an accompaniment in the middle strings, while the first violins hint occasionally at the rhythm of the first motive. This cantilena, which has reference to Cellini's love for Teresa, is repeated by first violins and violas in octaves,† while second violins and 'cellos still have the tremulous accompaniment, and bassoons and double-basses have a running staccato bass.

The working-out is elaborate. Nearly all of the thematic material enters into it. A recitative-like phrase for 'cellos assumes importance later. The transition to the third part of the movement brings in unexpectedly the first theme (wood-wind) in A minor, and the full orchestra suddenly gives a fortissimo repetition of it in G major.

In the third part of the movement the trombones and ophicleide take up the 'cello phrase just alluded to, and make a dramatic use of

* The little air of Harlequin in the Carnival scene, the finale of the second act (later edition), is played by the orchestra, while the people watching the pantomime sing:—

"Regardons bien Maître Arlequin,
C'est un fameux ténor romain."

The original tonality is D major.

† "This writing for first violins and violas (instead of for first and second violins) in octaves seems to have been a favorite device with Berlioz. There is much to be said in its favor, little as it has been done (upon the whole) by other composers. Mozart knew the secret well; but comparatively few of the more modern masters of orchestration have had recourse to it."—W. F. APTHORP.

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it against developments in counterpoint of figures taken from the first subsidiary. The brass plays a thunderous *cantus firmus*, the cantilena of the clarinets, bassoons, and 'cellos, in the slow introduction (the Cardinal's theme), against sustained chords in the wood-wind and rapid counterpoint for violins, violas, and first 'cellos. This counterpoint is taken from the first subsidiary theme. Shortly before the end there is a general pause. The Cardinal's theme is heard once more, and a quick crescendo brings the end.

* * *

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote: "My opera is finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7, 1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."

Excited by reading Cellini's Memoirs and E. T. A. Hoffmann's short story "Salvator Rosa," Berlioz wished Alfred de Vigny to write a libretto, with Cellini as the hero. De Vigny, busy, recommended de Wailly, who in turn sought the aid of Barbier; but de Vigny criticised and corrected and suggested until nearly the time of performance.

The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was then thought so difficult that there were twenty-nine full rehearsals. The performance was announced for September 3, 1838, and in several books of reference this date is given as that of the first performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérevis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance, and Dom François de Paule, brother of the Queen of Spain,

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sat in the royal box surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini." See the romantic memoirs of Berlioz and Duprez's "Souvenirs d'un Chanteur" (pp. 153, 154) for explanations of the failure.

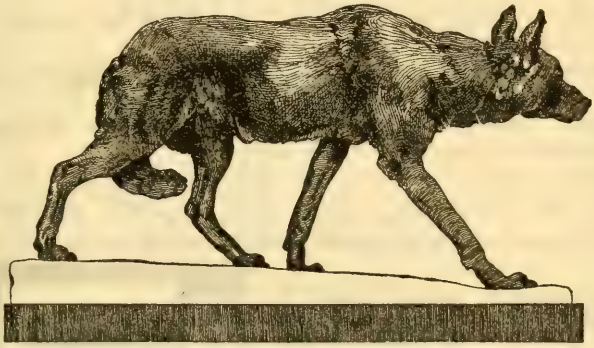
The opera, arranged in four acts, with a libretto translated into German by Riccius, was produced by Liszt at Weimar on March 20, 1852, with Beck as Cellini and Mrs. Milde as Teresa. Berlioz was not able to attend the performance. He wrote on February 10 to Morel before the performance: "They have been at work on it for four months. I cleaned it well, re-sewed and restored it. I had not looked at it for thirteen years; it is devilishly *vivace*." Arranged in three acts and with the text translation into German by Peter Cornelius, the opera was performed at Weimar in February, 1856. The score was published as Op. 23 and dedicated to the Grand Duchess of Weimar.

The opera failed at London on June 25, 1853. Chorley said: "The evening was one of the most melancholy evenings which I ever passed in any theatre. 'Benvenuto Cellini' failed more decidedly than any foreign opera I recollect to have seen performed in London. At an early period of the evening the humor of the audience began to show itself, and the painful spectacle had to be endured of seeing the composer conducting his own work through every stage of its condemnation." Some say there was a cabal led by Costa in the interest of Italian art. There was even an attempt to prevent the performance of "The Roman Carnival," which was played before the second act, although this same overture had been applauded by a London concert audience in 1848. Chorley criticised the music of the opera apparently without prejudice and with keen discrimination. The following quotation from his article bears on the overture: "The ease of the singers is disregarded with a despotism which is virtually another confession of weakness. As music, the scene in the second act, known in another form as its composer's happiest overture, 'The Roman

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Carnival,' has the true Italian spirit of the joyous time; but the chorus-singers are so run out of breath, and are so perpetually called on to catch or snatch at some passage, which ought to be struck off with the sharpest decision,—that the real spirit instinct in the music is thoroughly driven out of it." At this performance the chief singers were Mmes. Julienne-Dejean and Nantier-Didiée, and Tamberlik, Formes, and Tagliafico. The opera was produced by von Bülow at Hannover in 1879 and afterward at other German cities, as Mannheim, Carlsruhe, Leipsic (1883), Dresden (1888), Hamburg, Munich, Bremen, Stettin, Berlin, Frankfort-on-the-Main, Stuttgart, Schwerin, Brunswick, Prague, Vienna. It has not been performed in Paris since Berlioz gave it its definite form.

For a careful study of "Benvenuto Cellini" by Julien Tiersot see *Le Ménestrel* for 1905, Nos. 6, 8–15, 23, 26, 27. For a once famous article on the overture to "Benvenuto Cellini" see Louis Ehlert's "Briefe über Musik an eine Freundin," pp. 126–133 (Berlin, 1868).

***

Benvenuto Cellini has been the hero of other operas than that of Berlioz.

"Cellini a Parigi," music by Lauro Rossi, produced at Turin in June, 1845. The chief part was composed for Mme. de la Grange.

"Benvenuto Cellini," music by Louis Schlosser, produced at Darmstadt about 1845.

"Benvenuto Cellini," or "Der Guss des Perseus," music by Franz Lachner, produced at Munich in 1849.

"Benvenuto Cellini," libretto by Prechtler, music by Leo Kern, produced at Budapest in 1854.

"Benvenuto Cellini," music by Orsini, produced without sucess at the Mercadante Theatre, Naples, May, 1875.

"Benvenuto Cellini," libretto by Perosio, music by E. Bozzano, produced at the Politeama, Genoa, May 20, 1877, without success.

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The chief singers were Signoretti, Medica, Cherubini, and Mmes. Ollandini and Mestres.

"Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, produced at the Opéra, Paris, March 21, 1890. See preceding foot-note.

"Benvenuto," lyric drama in four acts, libretto by Gaston Hirsch, music by Eugène Diaz, son of the celebrated painter, produced at the Opéra-Comique, Paris, December 3, 1890. Cellini has forsaken his mistress, Pasilea Guasconti, and she plots to prevent his marriage with Delphe de Montsolm. Pasilea arranges an ambuscade, and the sculptor kills two of his foes. Obliged to run away from Florence, he goes to Rome, where he is imprisoned and sentenced to death. Delphe is badly poisoned by a letter sent by Pasilea, but she recovers. The Ambassador of France succeeds in having Cellini's sentence changed to banishment. Delphe is restored to life, and Pasilea stabs herself to escape the scaffold as a poisoner. The music was characterized as devoid of original ideas and hopelessly old-fashioned. The cast was as follows: Benvenuto, Renaud; Pompeo, brother of Pasilea, Carbonne; Cosme de Médicis, Lonati; Andrea, Clement; Orazio, Bernaest; De Jasi, Maris; De Cagli, Gilibert; Pasilea, Mme. Deschamps-Jehin; Delphe, Miss Yvel. An aria from this opera has been sung in concert more than once in Boston.

"Benvenuto Cellini," in three acts, music by Angelo Tubi, produced at Parma, February 20, 1906.

Ballets: "Benvenuto Cellini" by Antonio Buzzi about 1860 and by Luigi Venzano about 1870.



Miss Maggie Teyte (Mme. Eugène Plumon) was born on April 17, 1891, near Wolverhampton, England. Her name originally was Tate, and she did not change it until she went to Paris. When she was very young, her parents moved to London, aud her father became an innkeeper. She studied the pianoforte with Mr. Moore at the Royal College of Music, London. She was heard singing by musicians, among them Paul Rubens, the composer of musical comedies,—so the story goes,—and was advised to study seriously. She went to Paris, and became a pupil of Jean de Reszke. In May, 1906, she sang at Paris in a Mozart Festival organized by Reynaldo Hahn.

In February, 1907, she made her operatic début as Zerlina in "Don Giovanni" at Monte Carlo. On April 17, 1907, she took the part of Glycère in the first performance at the Opéra-Comique, Paris, of "Circé" by P. and L. Hillemacher. Some of the newspapers then described her as "a little American," and the critics praised the freshness and timbre of her voice. On June 12, 1908, at the Opéra-Comique she took the part of Mélisande, "an innocent and poetic Mélisande with a voice of delicious purity, with golden hair a little princess of the amorous and mystic legend, giving us in marvellous fashion the sensation of the unreal." On May 31, 1909, she was one of the three youths in the performance at the Opéra-Comique, of Mozart's "Magic Flute." On Good Friday, 1909, she sang in Debussy's "Damoiselle Élue" at a Colonne concert in Paris. On February 8, 1910, she took the part of Violette in "La Reine Fiammette" of Xavier Leroux. During her engagement at the Opéra-Comique Miss Teyte took a small part in Camille Erlanger's "Aphrodite."

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"Your 'An Oriental Sketch' was especially appreciated and in two of the concerts I was obliged to repeat it.—Cornelia Rider-Possart."

"I shall be glad to use the charming pieces.—Mrs. Thomas Tapper."

"Thank you for your poetical little PRELUDES.—Ernesto Consolo."

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In London she sang at Covent Garden during Mr. Thomas Beecham's season of grand opera in 1910. She was heard in "Die Entführung aus dem Serail," "Les Contes d'Hoffmann" (Antonia), "Le Nozze di Figaro" (Cherubino). On December 19, 1910, she took the part of Mélisande at Covent Garden. (In 1909 she had sung in concerts in London.) On April 29, 1912, she appeared for the first time on the Music Hall stage at the Alhambra, London, when she sang in an excerpt from "Tosca," and sang Bemberg's "Chant de Bacchante" and the old song "The Minstrel Boy."

In 1911 Miss Teyte was engaged as a member of the Chicago-Philadelphia Opera Company. She made her first appearance in the United States on November 4, 1911, at Philadelphia as Cherubino, and on November 6 she took the part of Cendrillon in Massenet's opera of the same name.

She gave a recital in Boston on February 14, 1912. The programme included songs by Debussy, Duparc, Huë, and Hahn. Debussy's "De Grève" and "De Soir" from "Proses Lyriques" and his "La Chevelure" were then sung here for the first time.

RECITATIVE AND ARIA OF LIA FROM THE CANTATA "L'ENFANT PRODIGUE" . . . . . CLAUDE ACHILLE DEBUSSY*

(Born at St. Germain (Seine et Oise), France, August 22, 1862; now living in Paris.)

This recitative and aria of Lia, the mother of the Prodigal Son, were first sung by Mme. Rose Caron† at the Paris Conservatory, June 27, 1884, in a performance of Debussy's cantata by which he gained the *prix de Rome* in that year.

* He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

† Rose Lucile Caron was born Meuniez, at Monerville, France, November 17, 1857. She entered the Paris Conservatory in 1880, when she was already married, and studied singing until 1882, when, as a pupil of Masset, she took a second prize for singing and an *accessit* for opera. After studying with Marie Sasse and singing in concerts, she joined the Monnaie Opera Company, Brussels, in the season of 1883–84, not 1882, as stated in Grove's Dictionary (revised edition), and at first received 1,100 francs a month. She took the parts of Alice, Marguerite, and Valentine, and on January 7, 1884, created the part of Brünehilde in Reyer's "Sigurd." On March 7, 1885, she took the part of Eva in the first performance of "Die Meistersinger von

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The cantata was performed for the first time in America, with a pianoforte accompaniment for four hands, at a concert of the Fine Arts Society of Detroit, March 10, 1910, in the Century Association Building, Detroit, Mich. The singers were Mrs. Charles F. Hammond, Lia; William Lavin, Azaël; William A. Kerr, Simeon.

The first performance of the cantata as an opera in the United States was at the Boston Opera House, November 16, 1910. The singers were: Miss Nielsen, Lia; Mr. Lassalle, Azaël; Mr. Blanchart, Simeon. Mr. Caplet conducted.

RECITATIVE.

L'année en vain chasse l'année!
À chaque saison ramenée.
Leurs jeux et leurs ébats m'attristent malgré moi:
Ils rouvrent ma blessure et mon chagrin s'accroît. . . .
Je viens chercher la grève solitaire. . . .
Douleur involontaire! Efforts superflus!
Lia pleure toujours l'enfant qu'elle n'a plus! . . .

AIR.

Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .
En mon cœur maternel
Ton image est restée.

Nürnberg" in French. She was then receiving 3,000 francs a month. In 1885 she became a member of the Opéra, Paris, and made her début, June 12, in Reyer's "Sigurd." At the Opéra she sang in "Le Cid," "Les Huguenots," "Henry VIII.," "Faust," and "Le Freischütz," but in 1888 returned to the Monnaie, where she created the parts of Laurence in "Jocelyn" (February 25), Richilde in Mathieu's "Richilde" (December 12, 1888), and Salammbô in Reyer's opera (February 10, 1890). Returning to the Paris Opéra in 1890, she was heard there in the first performances in Paris of "Salammbô," "Djelma," "Die Walkyrie" (Sieglinde and in French), "Otello." She was also conspicuous as Fidelio, Elsa, Elisabeth, Rachel, Salomé (in Massenet's opera), Donna Anna. She has sung at the Opéra-Comique, Paris, in "Fidelio" (1898) and "Iphigénie en Tauride" (1900); also at Monte Carlo. In 1902 she became one of the professors of singing at the Paris Conservatory. She took the part of Salammbô at the Opéra, Paris, June 12, 1908.

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Quand, sous la charge récoltée,
On ramenait les grands bœufs roux.
Lorsque la tâche était finie,
Enfants, vieillards, et serviteurs,
Ouvriers des champs ou pasteurs,
Louaient de Dieu la main bénie.
Ainsi les jours suivaient les jours,
Et dans la pieuse famille
Le jeune homme et la jeune fille
Échangeait leurs chastes amours.
D'autres ne sentent pas le poids de la vieillesse;
Heureux dans leurs enfants.
Ils voient couler les ans
Sans regret comme sans tristesse
Aux cœurs inconsolés que les temps sont pesants!

Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .

The years roll by, no comfort bringing,
Spring comes smiling, gay flowers flinging;
The bird's sweet song but makes my heart the sadder pine;
My wounds bleed fresh, my heart cries for joys that once were mine.
Along this silent shore I wander lonely,
My grief God knoweth only.
Evermore Lia mourns her child, the child that once she bore.

Azaël! Azaël!
Oh! wherefore didst thou leave me?
On my heart thou art graven;
I sorrow for thee.

Happy days to my memory start when, the elm-tree waving o'er us,
Homeward the ruddy oxen bore us,
Weary of toil, but light of heart.
Then, as the shadows began to fall,
We all the evening hymn did sing
Thankfully to God our king,
To God the Lord who giveth all.

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Sweetly we slept, and glad repose.
Youths and maidens wandered free,
Plighted vows in sincerity,
Evening shades brought rest and calm repose.

Happy ye parents! when to earth your children bind you
How glad your lot appears! its joys, its tender fears,
With their lives hath their love entwined you;
Sadly must I alone drag out the leaden years!*

This recitative and air were sung by Mme. Jeanne Jomelli at a concert of the Boston Symphony Orchestra in Boston on December 31, 1910.

"The Prodigal Son" was not composed for the operatic stage. Berlioz perhaps thought that his "Damnation of Faust" might be effective as an opera. Whenever this work is introduced as an opera, the old question is revived: Did Berlioz write it with thought of the lyric stage? Rubinstein wrote oratorios that he called sacred operas. In the eighteenth century oratorios were sometimes performed as operas. Thus Dittersdorf gave an account of seeing Abraham and Isaac as operatic characters on a Viennese stage, and even in a Connecticut city Mendelssohn's "Elijah" has been produced as an opera with scenery, costumes, and action, and the performance elicited commendatory letters from the clergy.

But Debussy never dreamed of his "Prodigal Son" as an opera. He wrote music for a cantata with verses by Édouard Guinand. He was then twenty-two years old.

Debussy's parents were not musical, and he himself showed no marked musical instinct as a child. In 1871 the boy happened to be at his aunt's house at Cannes, and she took it into her head that he should study the piano. An old Italian, Cerutti, taught him the rudiments, and the teacher saw nothing remarkable in the boy, who on his return home took no lessons. The father wished his son to be a sailor.

The mother of Charles de Sivry, the brother-in-law of Paul Verlaine, hearing Claude strumming the piano, was the first to detect the boy's talent. She had studied with Chopin, and she gave Claude lessons

* I do not know the name of the translator.—P. H.

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A CONTRIBUTION of high artistic merit and individual interest, these six new vocal numbers by Mr. Homer make an instant appeal to the appreciation of discerning singers. They are very dissimilar in character—the *Song of the Watcher*, an air of melancholy intensity of mood, with a chord accompaniment which emphasizes its sombre inflections, offers a striking contrast to the happy grace of the ballad-like *Ferry Me Across the Water*, as charming as it is short. *April, April*, a delightfully lyric setting of William Watson's well-known lines is, as befits its text, conceived in a mood of springtime exuberance; while in *The Sick Rose* the composer brings out the tender poesy of Blake's words with wonderfully expressive emotional fervor. *Infant Sorrow*, a ringing, spirited vocal *allegro molto*, is unquestionably *the* setting of this other lyric by Blake, and in *Way Down South* the composer reverts to his ever delightful "bandanna ballad" style with his usual grace and effect.

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with such good will that he entered the Paris Conservatory in 1873. He studied with Lavignac, and took three medals for solfège. His piano teacher was Marmontel, and Edward MacDowell was in the class. In 1877 Debussy took a second prize for his performance of Schumann's sonata in G minor. He resolved to concentrate his attention on composition.

The class of harmony was then taught by Émile Durand. "A succession of notes was given, called either 'chant' or 'bass,' as it was placed high or low. It was necessary to add chords to it according to certain rules as arbitrary as those of bridge, disturbed by one or two licenses, no more. For each rebus there was only one solution, which, in the jargon of conservatories, is known as 'the author's harmony.' This method of instruction has not been changed for thirty years." (Laloy wrote this in 1909), "and even recently a respectable professor, when he played on the piano before the puzzled class the correction, like those of our old Latin themes, announced with a flight of elbows and swell of back the elegant boldness on which in advance he plumed himself. Debussy was never able to find this 'author's harmony.' One day, when a preparatory competition was testing the strength of future rivals, the master, a stranger to the class, who had given out the theme, read at the piano the answers. He came to Debussy's. 'But, sir, you do not understand it, then?' Debussy excused himself: 'No, I do not hear your harmony. I hear only that which I have written.' Then the master, turning toward Émile Durand, all put out, said: 'It's a pity!'"

Debussy studied for three years, and did not gain even an *accessit*,

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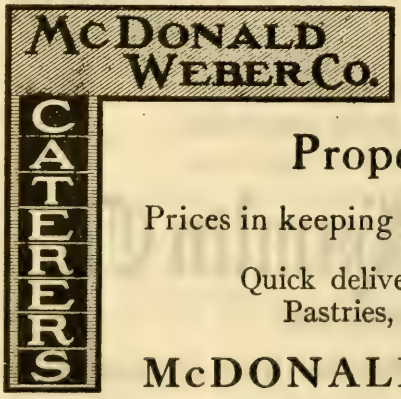
but he was more fortunate in the matter of improvised harmony. The teacher of accompaniment was Bazille, an amiable old gentleman, who had arranged many orchestral scores for the piano. While waiting for his tardy pupils, he would play from Auber's operas. His one idea was this: "You see, boys, harmony is to be found only by study at the piano. Look at Delibes. He always composes at the piano. And see how easy it is to reduce it! The piano is an orchestra that comes all alone under the fingers." Nevertheless, Debussy had the opportunity to please his ear, and in 1880 he took a first *prix d'accompagnement.*

He then went in to Guiraud's class in composition. Guiraud, born at New Orleans, had a finer taste than is shown in his compositions. He liked Debussy, and gave him good advice. The pupil set music to de Banville's comedy, "Diane au Bois," and brought it proudly to the class. Guiraud looked it over, and said: "Come to me to-morrow and bring your score." After Guiraud had read the score a second time, he said: "Do you wish to take the *prix de Rome?*" "Of course," answered Debussy. "Well, this is all very interesting, but you must reserve it for a later day, or you will never take the *prix de Rome.*"

For a short time Debussy was in César Franck's organ class. He soon tired of hearing Papa Franck during the exercises in improvisation crying out incessantly: "Modulate! Modulate!" when he himself did not see the necessity. Debussy took an *accesit* for counterpoint and fugue in 1882, and the next year the second *prix de Rome.*

It should be noted that in 1879 Mme. Metch, the wife of a Russian engineer, a prominent constructor of railway lines, asked Marmontel for a pupil to take to Russia with her as a household pianist. Debussy accepted the position. He did not become well acquainted with Rimsky-Korsakoff, Balakireff, and Borodin, "who were hardly prophets in their own country at that time; he did not know at all Modest Moussorgsky, whose life ended ingloriously, but he saw much of the gypsies, who in the taverns of Moscow and its suburbs gave him the first example of music without rules." Mr. Laloy adds that Debussy did not think at the time of jotting down one of the gypsy melodies.

Debussy's competitors for the *prix de Rome* were Messrs. René,



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Missa, Kaiser, and Leroux. The competitive settings of the poem were performed at the Conservatory, June 27, 1884, and Debussy's was sung by Mme. Caron (Lia), Van Dyck (Azaël), and Taskin (Simeon). The second hearing was on June 28 at the Institute, and the prize was awarded to Debussy by twenty-two votes out of twenty-eight. The competition was unanimously considered an extraordinary one, and Debussy's score was held to be one of the most interesting that had been heard at the Institute for several years.

According to the tradition there are three characters in the cantata, —the father, the mother, and the prodigal son. The scenes of the cantata are thus arranged: recitative and air of Lia, the mother; recitative of Simeon, the father; procession and dances; recitative and air of Azaël, the returning prodigal; recitative of the mother, and then a duet; recitative and air for Simeon; final trio.

The original verses are not of a high order. Here is a fair sample:—

Ne garde pas un front sevère
À qui t'implore à deux genoux.
Pardonne au fils! Songe à la mère;
Le bonheur revient parmi nous.

When Debussy was at Rome, he thought of an opera; but the subject was Heine's "Almanzor." He could not find a satisfactory translation for a libretto, and he abandoned work after the first part, which was his first *envoi de Rome*.

Debussy rewrote and rescored his cantata for performance in English at the Sheffield (Eng.) Music Festival in October, 1908.

"The Prodigal Son" was produced as an opera at Covent Garden, London, February 28, 1910, when it was coupled with "Haensel and Gretel." Miss Percival Allen took the part of Lia, Mr. Maurice d'Oisley that of Azaël, and Mr. Alfred Kaufmann that of Simeon. Mr. Percy Pitt conducted.

The plot is of the simplest nature.

"All that happens is that the mother laments the loss of her son; the son returns exhausted and falls unconscious outside the paternal door, presently to be recognized by the mother and forgiven by the father, with rejoicings all round."

The airs for soprano and tenor have been sung in Boston, the former by Mrs. Graves, Miss Van Kuren, and others. Miss Geraldine Farrar sang the tenor air, "O temps a jamais effacé," with the preceding recitative, at a concert of the Boston Symphony Orchestra, on November 6, 1909.



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The Cortège in the cantata was played at Mr. Walter Damrosch's Debussy concert in New York, January 23, 1910.

The story of the Prodigal Son has appealed to many composers. There are oratorios by the Emperor Leopold I. (1663), Biffi (1704), Conti (1735), Bertoni (1747), Cafaro (about 1750), Paganelli (1750), Anfossi (about 1790), Naumann (about 1795), Fiebiger (1794), Arnold (1776), Sullivan (1869).

Sullivan's "Prodigal Son" was performed in Boston by the Handel and Haydn Society, November 23, 1879, when the composer conducted. The quartet was made up of Miss Abell, Miss Bryant, and Messrs. William J. and John F. Winch.

There are operas by Ponchielli, Drechsler, de Morange, Gaveaux, Auber, Flagerolles; a ballet by Barton; a pantomime by Wormser.

"L'Enfant Prodigue," the pantomime last named, was produced at the Boston Museum, November 6, 1893, with Mme. Pilar-Morin as Pierrot, Jr., Mme. Eugénie Bade as Mme. Pierrot, Courtes as Pierrot, Sr., Miss Reine Roy as Phrynette; Dallen, the Baron; Buckland, the servant. Aimé Lachaume, who married Mme. Pilar-Morin and afterward deserted her, was the pianist.

Ponchielli's opera "Il Figliuolo Prodigo" was produced at La Scala, Milan, in 1880, with great success. The singers were Tamagno, de Reszke, Salviati, and Mmes. d'Angeri and Prasini.

Auber's opera "L'Enfant Prodigue," with libretto by Scribe, produced at the Opéra, Paris, December 6, 1850, made a sensation in its day. The simple and pathetic parable was greatly enlarged by the ingenious dramatic carpenter, Scribe. The first scene shows the home of Ruben, the father. The sun is about to set, and Ruben offers up the evening prayer. His niece, Jeptèle, betrothed to her cousin, Azaël, wonders where her lover is, and the father, too, is disquieted. The boy at last returns, bringing with him two strangers, a young man and a young woman, who accept the hospitality cheerfully given. The strangers are Amenophis and Nefté, and at supper they tell wonderful tales of the gay and luxurious life at Memphis. How a young man can enjoy himself there, provided he be young and rich! Azaël

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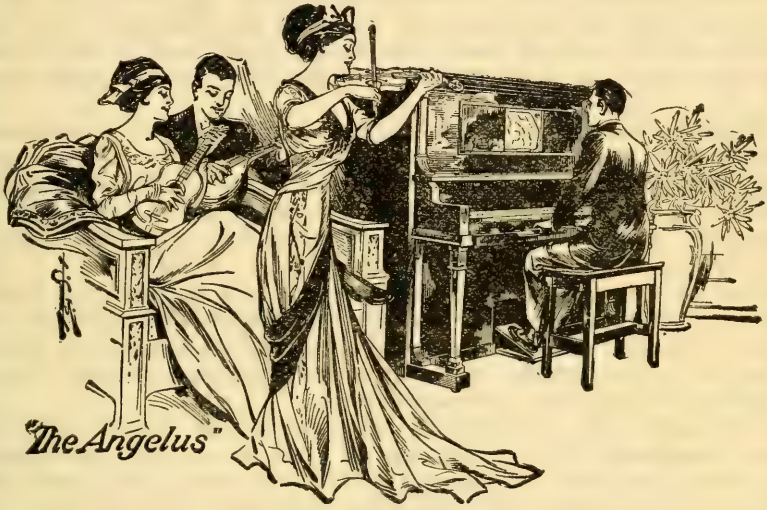
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drinks in every word. He, too, will see Memphis and join in its life. He is deaf to all entreaties. Jeptèle begs that Azaël may be allowed to go. She gives her belt to him to recall his oath and guard him from danger.

The scene representing Memphis with a boat coming down the Nile and welcomed by a riotous throng furnished a gorgeous spectacle. Azaël is clothed sumptuously and bedecked with precious stones. He crosses the square arm in arm with Nefté, as one drunk in the midst of enchantments seen in dreams. Nefté and her companions purpose to pluck this bird of his fine feathers, but Lia, the youngest and most beautiful of the Almas, rescues him for a worse fate.

The father does not stay at home awaiting the prodigal's return, as in the parable. He goes in search of his son, from village to town, knocking at every door, sustained by Jeptèle. He meets his son in Memphis, but does not recognize him and asks piteously after him. Jeptèle has the eyes of love. She knows Azaël, and is still faithful, but she keeps her secret, fearing lest the father in his shame might die.

There is a bacchanale in the temple of Isis. Woe to the sacrilegious wretch who should dare to set foot within the holy of holies. Azaël, guided by his evil genius Nefté, enters and finds Lia, the dancing girl, in the midst of these shadows and mysteries. Priests and people are incensed. Nefté proclaims that the Israelite has come only to abjure his God and be initiated into the faith of Isis. Azaël is about to pronounce the words of abjuration, when he hears the voice of Jeptèle. Now he prefers to die. The outraged worshippers throw him into the Nile. The chief of a caravan rescues him, and Azaël serves as a slave. Then, as in the parable, he thinks of his home and returns. Jeptèle is the first to recognize and pardon him.

The opera ends, not with the slaughter of the fatted calf, which might reasonably be impersonated by a tenor, not with the bringing out of the best robe. As Fiorentino tells the story, "the opera ends with a brilliant apotheosis; and in the blaze of electric rays and to the sound of celestial harps, angels are seen rising above the clouds and bearing the paternal pardon to the feet of the Lord."

The cast was as follows: Jeptèle, Miss Dameron; Nefté, Mme.

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Laborde;* Azaël, Roger; Ruben, Massol; Bocchoris, Obin. The part of Lia, the dancing girl, was taken by Adeline Plunkett.† There were forty-four performances of the opera.

Benjamin Lumley brought out Auber's opera in Italian at Her Majesty's, London, in 1851. He described the production in his amusingly pompous style: "Composed to a libretto supplied by the most ingenious as well as the most prolific of modern dramatists, the music was already placed upon a high pedestal of interest. A certain curios-

* Rosine Laborde was born at Paris, March 30, 1824. She died at her house in Chézy-sur-Marne, September 1, 1907. Her name was Rosalie Henriette Bediez, but she called herself Rosalie Villaume until her marriage, in 1843, with Dur, called Laborde, a tenor, when her name was Rosine Laborde. She took lessons of Grognet and Mocker, then studied at the Paris Conservatory, and took a first prize for *solfège* in 1837. She studied afterward with Piermarini, and made her début at the Opéra-Comique, Paris, December 10, 1840, as Isabelle in "Pré-aux-Clercs." She signed a contract for three years, but there were disputes, and she went to the Théâtre des Italiens, where she appeared January 18, 1841, as Amaltea in Rossini's "Moïse." In 1842 she went to Ghent, and in May, 1843, to the Monnaie, Brussels, where she remained until 1848. In 1848 she and her husband came to New York. For a singular story of their adventures there, see the first chapter of Max Maretzek's "Crotchets and Quavers." In 1850 she returned to the Opéra, Paris, and for seven years remained there. She then sang in North and South America, Spain, Italy, Russia, Germany. In 1866 she returned to Paris, and left the stage to teach. Her chief pupils were Marguerite Priola, Emma Calvé, Marie Delna, Jeanne Mérey, Adée Leander-Flodin, and Sylva. Her "Méthode de Chant" is dedicated to Calvé. Mme. Laborde sang in Boston for the first time at a Philharmonic concert, January 13, 1849. Her husband also sang. Her first appearance in Boston in opera was at the Howard Athenæum, January 18, 1849, as Lucia. Her husband was the Edgardo. She also appeared that year at the Howard as Adina, January 24; Norma, January 29; Linda, February 5; and Amina, February 12. There were repetitions of all the operas in which she sang. She visited Boston again in 1858–59. She was then heard here as Marguerite of Navarre, December 14, 20, 1858; Rosina, December 21; Isabella, in "Robert le Diable," December 24, 27, 1858, May 27, June 3, 1859; Norma, December 25, 1858, January 3, May 24, 1859; Amina, December 28, 1858; Marta, December 31, 1858, January 4, May 19, 1859; Zerlina, in "Don Giovanni," May 25, June 4, 1859; Lucia, May 30, 1859; Elvira, June 1, 1859. In 1858 Brignoli and Carl Formes were in the company, and Theodore Thomas was the first violinist of the orchestra. In 1859 Mmes. Gazzaniga and Adelaide Phillipps were her colleagues, and one of the male singers was Sbriglia, more celebrated in after-years as a teacher. A biographical sketch of Mme. Laborde by Félix Jahyer was published at Paris in 1903.

† Adèle or Adeline Plunkett died in November, 1910, in Paris at the age of eighty-seven. She was a sister of Mme. Doche, the celebrated actress, and she made her début as a dancer at the Paris Opéra March 17, 1845, in "La Peri," a ballet by Théophile Gautier, with music by Burgmuller. Carlotta Grisi was the first to take the part of the Peri, when the ballet was produced in 1843. Gautier described Miss Plunkett as a young and pretty girl, well formed, with a small foot, a fine leg, and a charming face. "Although she is rather slight for the stage and not easily seen from afar, she has everything that is necessary for a dancer." In the course of the ballet she danced a reckless bolero, and was enthusiastically applauded "for reasons that were not always choregraphic." Nor did Gautier relish the idea of a Peri dancing a Spanish dance with castanets. "Even in a ballet there should be a little of verisimilitude for the eyes." Miss Plunkett danced at the Opéra until about 1855, making excursions to Covent Garden and to Vienna. After she left the Opéra she was applauded in Italy. She left the stage to marry Paul Dalloz, a publisher of newspapers and magazines. Dr. Véron, in his pompous memoirs, tells of a Russian prince, one Tuffiakin, living in Paris, who thought that a man came into the world only for the opera, ballet, Italian music, pleasure trips, walks in the woods, and romantic adventures. He lived to a good old age. When Véron asked him how he kept young, he answered "I have never changed my diet or behavior." At last Tuffiakin died, and these were his last words: "Is Plunkett going to dance to-night?"

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ity, also, was occasioned by the fact that the subject was founded on the well-known parable of Holy Writ, and might thus be deemed objectionable to English feeling. It may be said at once that every such fear was dissipated at once." Lumley spoke knowingly of Auber's success in obtaining *couleur locale*,—the shrewd manager was fond of interlarding his sentences with French in his "Reminiscences of the Opera." He also announced proudly that "Her Majesty the Queen, especially, expressed the delight she experienced in witnessing this opera."

Chorley, an austere soul, said that Auber's "Prodigal Son" pleased less, and deservedly so, than his "Gustave," "in spite of the admirable singing of Mme. Sontag, who did wonders with the weak music of her part. Not only did the biblical origin of the story weigh against it in England, but M. Scribe's mistake in reproducing the great situation of parent and child, already set forth far more forcibly in 'Le Prophète,' could not fail to be felt."

The chief singers in London were Mmes. Sontag and Ugalde, Messrs. Gardoni (Azaël), Massol, and Coletti. Rosati was the dancer. Balfe conducted.

"NARCISSUS AND ECHO" AND "DIE LORELEY," TWO SYMPHONIC POEMS . . . . . GUSTAV STRUBE

(Born at Ballenstedt, March 3, 1867; now living in Boston.)

The following note is contributed by Mr. Strube:—

"'Narcissus and Echo' and 'Die Loreley' were both composed in the winter of 1911–12. The conception of 'Narcissus' was directly due to a fragment from the poem 'Narcisse, ou l'île de Vénus' by Malfilâtre (1733–67), which first appeared in print in the year 1769. The story of the French epic adheres closely to the traditional and well-known myth of the youthful Narcissus, a favorite of Venus, on whom Juno, jealous and angered by the decision of Paris, the Trojan shepherd-prince, tries to take vengeance. The French poet wrote his verses at a period when Watteau's 'Embarquement pour l'île de Cythère,' and similar works of art, showed the influence which Greek fable and fancy had upon creative imagination of the day. As golden and unreal an atmosphere as there is about the lovers embarking for the 'promised island,' so luminous and scintillating a canvas is the one upon which Malfilâtre has drawn his picture of the youth, enamoured of his image. The background of the tone-poem was conceived in this spirit, and that indication, better than any thematic analysis, might guide the listener in following the music.

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"After a short Introduction the first theme enters in A minor, and is played by an oboe and a solo 'cello. This is followed by a theme in F major, played by a solo viola. The middle movement consists of an episode for clarinet in E minor. After this comes the repetition of the first theme and then a short coda in A major."

"Narcissus and Echo" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, four trumpets, kettledrums, harp, and the usual strings.

"'Loreley' opens with a slow introduction in which the main theme is announced in G minor. This is followed by a livelier tempo, which also represents the main theme, but in G major and rhythmically changed. A second first theme appears in E minor, after which the second theme (clarinet) enters in B-flat major and is followed by a coda (solo violin) in D major. This represents the first part of the composition.

"The middle movement, which is meant to describe the song of Loreley, is of a quiet character. This leads into the third part, which is the return to the lively tempo, and the first theme reappears in a new shape. After a climax a reminiscence of the Loreley theme is heard again (viola), and the piece ends softly in G major."

"Loreley" is scored for three flutes, three oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, Glockenspiel, bass drum, cymbals, triangle, harp, and the usual strings.

***

The story of Narcissus and Echo, the mountain nymph, has inspired composers of operas: "Echo und Narcissus" by Bronner (Hamburg, 1693); "Echo et Narcisse" by Gluck (Paris, 1779); "Echo" by Elsner (Warsaw, 1808); "Narcisso" by Borzio (Lodi, 1676), Badia (Laxenburg, 1699); Pistocchi (Anspach, 1697); D'Scarlatti (Rome, 1714);



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Rolla (London, 1720); Guglielmi (Naples, 1779); "Narcisso ed Eco immortalati" by Cavalli (Venice, 1642); "Eco e Narcisso" by Capuzzi (Venice, 1793); "Echo" by Berton (Paris, 1806); "Narcissus" by Stölzl (Breslau, 1711).

Ballets: "Echo" by Gürrlich (Berlin, 1813); "Echo" by Montalent (Rouen, 1889).

Serenata, "Li desiderj d' Eco e di Narcisso" by Draghi (Vienna, 1677.)

Narcissus and his adventure at the spring have also been the subject of pastoral operas and ballets.

***

The story of the Loreley may be said to have been invented by Clemens Brentano, who in 1802 wrote a legend which may be paraphrased in English prose as follows:—

An enchantress lived at Bacharach, near the Rhine; she was beautiful and tender and she drew all hearts toward her. Many men in all the country roundabout were destroyed through love for her; there was no safeguard against her spells and chains.

The Bishop summoned her before the holy tribunal. Her beauty was such that he gave her absolution.

Deeply moved, he said to her, "Poor Lorelei, who led you into the practice of black magic?"

"Put me to death, O my Lord Bishop; for I am tired of life. Alas! all men that look on me are lost. My eyes are two flames; my arm is a magic wand. Throw me into the flames; strike me with the rod of justice."

"But I cannot sentence you until you tell me why now my heart is burning, set on fire by you; nor can I beat you with the rod of justice, O fair Lorelei, because I should thus break my own poor heart."

"My Lord Bishop, do not wickedly mock me, a wretched woman. Beg God to pardon me. I cannot longer live; I love no one; I wish to die; in search of death I came to you. My beloved has deceived me; he has turned away from me; he has gone to a far distant country. Eyes now tender and now wild, cheeks red and white, gentle and modest words—in these is my magic circle. I ought to perish. Ah, I am so heartsick! When I see my own face, grieving, I fain would die. Mete out justice, that I may die a Christian death. Since he has left me, there is nothing left."

The Bishop orders three knights to come before him: "Take her to the convent! Go, Lore! May God have pity on your folly! You should be a nun, a little nun all white and black, to learn on earth the way of the last journey."

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The three knights ride toward the convent, and the beautiful Lorelei is with them.

"Let me go up this rock, O knights; I wish to see for the last time the castle of my beloved; I wish to see once more the deep Rhine; then I'll go to the convent and become God's maiden."

The rock is very steep, but she climbs it and is soon at the top. The poor girl says: "A boat is on the river; the boatman should be my beloved! O gladsome heart! He surely is my love!"

She bends over very low and falls into the Rhine.

In 1821 a poet, the Count von Loeben, wrote a poem on the same subject. Two years afterward Heine took the motive of the opening stanzas, and then imagined his own fantastical version.

For an explanation of the legend—if there be need of any explanation—see the chapter, "Interprétation du mythe des sirènes par la poésie et par la science," in Georges Kastner's "Les Sirènes," pp. 74–83 (Paris, 1858).

The Lorelei or Lurlei rock rises between St. Goar and Oberwesel four hundred and thirty feet above the Rhine. In 1861 it was prosaically tunnelled. The Nibelungen are said to have buried in the thirteenth century their treasure in the river at the base of the rock (see the poems of Marner of the thirteenth century), and in the sixteenth and seventeenth centuries the rock was haunted by ghosts Possibly the celebrated echo had something to do with the popular belief.

Liszt apostrophized the fair Loreley: "Thou hast come back, men say, into this old world, in which we tarry, and thou art now known as the Ideal. Thou art invisible to the crowd, but the poet sees thee—he sees thee, he hears thee!" etc.

***

Geibel wrote an opera libretto, "Lorelei," for Mendelssohn, who wrote only the music of the finale of the first act, an Ave Maria, and a vineyard chorus. Geibel then gave the libretto to Max Bruch, who wrote his opera without the use of the Mendelssohnian fragments: "Lorelei," Mannheim, 1863 (revised and performed at Leipsic, September 9, 1887, and revived during the season of 1895–96). Other operas based on the legend are:* "Lurlerie, or the Revolt of the Najades," three acts, J. S. Dalrymple, published in London without date; "Lore-Ley, die Fee am Rhein," romantic opera with ballet, three acts, G. A. Heinze, Breslau, December 23, 1845 (Riemann says January, 1846); "Loreley, die Fee am Rhein," romantic opera with ballet, four acts, Ignaz Lachner, Munich, September 6, 1846; "Die Loreley," music by Mendelssohn, 1847 (unfinished); "Die Loreley," Fr. von Kornatzky, Berlin, 1852 (unpublished); "Loreley," one act, E. A. W. Siboni, com-

* This list is founded on that given by Dr. Hermann Seesiger in his "Die Loreleysage in Dichtung und Musik" (Leipsic, 1898.)

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posed in 1859 (not performed); "Lurline," three acts, W. V. Wallace, London, February 25, 1860; "Loreley," Fr. Mücke (composed in 1860, MS.); "Loreley," C. A. Fischer (about 1870, not performed); "Lorhelia von Calvi," Falchi, Rome, December 4, 1878; "Loreley," P. Hillemacher, Paris, December 14, 1882; "Loreley," five acts, A. Mohr, Breslau, November 9, 1884; "Loreley," two acts with intermezzo, F. Mögele, Kronstadt in Siebenbürgen, February 22, 1886; "Loreley," four acts, Otto Fiebach, Dantzic, March 31, 1886; "Loreley," two acts, F. Pacius, Helsingfors, April 28, 1887; "Loreley," Joh. Bartholdi, Copenhagen, 1887; "Loreley," E. Naumann, Berlin, April 9, 1889; "Lorely," A. Catalani, Turin, February 16, 1890; "Loreley," three acts, Hans Sommer, Brunswick, April 12, 1891; "Johannisnacht," three acts, W. Freudenberg.

Gounod shortly before his death contemplated writing a "Loreley," and so did Victor Nessler.

Ballets: by H. Wernthal, 1840; Cost. dall' Argine, Milan, 1877.

Operetta: "Lorenzino," P. Lanzini, Naples, 1888.

"Loreley," dramatic tale with music by Jos. Neswadba, about 1870, an "orchestral paraphrase," was once a favorite concert piece. Cantatas by F. Hiller, Op. 70. Aug. Reissmann, Ed. Sobolewski, Mohr, Rudnig. Overtures by E. Naumann, Fr. von Holstein, J. F. Dupont, K. Schindelmeisser. Dramatic scene by J. Brambach, Op. 70 (Wiesbaden, 1891).

Of the Loreley art-songs, text by Heine, that by Liszt is the most celebrated, but the familiar setting of music by Friedrich Silcher (1789–1860) has become a true German folk-song. Other composers are Angermann, Becker, I. von Bronsart, C. D. von Bruyk, J. Bürde, Ehlert, Ellissen, Fiebich, Gade, Grill, Grimmer, Hiller (for mixed chorus), Hoven, Kern, Klein, Klitzsch, Kücken, F. Lachner, Lübbert, Maltzan, Mangold, J. Mathieux, C. T. W. Müller, E. Naumann, Oberthür, Proch, Raff, Rungenhagen, Schlottmann, F. A. Schultz, H. Sommer, Steinkühler (with accompaniment of clarinet, violoncello, and pianoforte), Stern, Steiffensand, Tiehsen, Tottmann, Urspruch, Werner, Wiedemann, Wöhler, Wilhelmy.

Music has been set to Eichendorff's verses by Alberti, Gleich, Jensen, E. Kauffmann, Lindner, Mayrberger, Nathusius, E. Naumann, F. Schultz, Schumann, H. Sommer, Steiffensand, Thrun, Weber, Wöhler. Poem by W. Lorenz, music by Schumann and G. Hasse. Ballad by Brentano, music by Riehl; another melody in Thümmel and Roquette's "Lieder im Volkston," vol. ii., No. 6. Ballad by Förster, music by K. J. Bischoff and Reissiger. Neebs wrote music for Stolterfoth's "Lurleyfischer," and Neuland for a poem by Darby. Fr. Hoebel wrote music for Savyer's ballad. Poem by Janitschka, music by J. Netzer, for two male voices with accompaniment of piano and clarinet (or horn). Other Loreley songs: music by Bauer, J. Plag, Titl, Stümer, von Holstein, Krigar, Lessmann, R. Ludwig, M. Mayer-Olbersleben, Schumacher, associated with Julius Wolff's "Lurlei."

Songs: poem by Heinrich Steinheuer, music by Alexander Winterberger; poem by Gedeon von der Heide (real name Joh. Bapt. Berger), music by A. Blumberger; poem by Ignatz Mappes, music by G. Rabe; ballad by Seidler, music by Fr. Gretscher; piano piece by Seeling with interlinear text by Louise Freiin von Sell; poem by Carmen Sylva, music by Aug. Bungert; poem by E. Geibel, music by Stöckhardt;

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poem by Wilhelmine Lorenz, music by Schumann, Op. 52, No. 3, and G. Hasse, Op. 25, No. 5.

Pianoforte pieces: "Loreley," by Liszt, H. Seeling, G. Satter, J. Raff (Op. 21), J. Fabian (with violin).

R. Genée's overture "Rheinsage," the second movement "Am Lurley-felsen" in Heinrich Hofmann's suite "Am Rhein," and the second movement of Paul Lorberg's symphony "Loreleysage" may also be mentioned here.

AIR FROM "LOUISE," ACT III., SCENE 1 . . . GUSTAVE CHARPENTIER

(Born at Dieuze, France, June 25, 1860; now living in Paris.)

Louise, having left her home, is living with Julien on the Butte de Montmartre. At the beginning of the third act, Julien, sitting in the little garden of their house with book in hand, is plunged in happy meditation. Louise, leaning on the railing of the steps, looks at him lovingly.

Depuis le jour où je me suis donnée, toute fleurie semble ma destinée. Je crois rêver sous un ciel de féerie, l'âme encore grisée de ton premier baiser! Quelle belle vie! Mon rêve n'était pas un rêve! Ah! je suis heureuse! L'amour étend sur moi ses ailes! Au jardin de mon cœur chante une joie nouvelle! Tout vibre, tout se réjouit de mon triomphe! Autour de moi tout est sourire, lumière et joie! et je tremble délicieusement au souvenir charmant du premier jour d'amour! Quelle belle vie! ah! je suis heureuse! trop heureuse . . . et je tremble délicieusement au souvenir charmant du premier jour d'amour!

Since the day that I first gave myself unto you, my destiny seems all in bloom. I seem to be dreaming under a fairy sky, with soul still intoxicated by your first embrace! What a beautiful life! My dream was not a dream! Ah! I am happy! Love stretches over me his wings. A new joy sings in the garden of my heart! Everything is astir, everything rejoices with my triumph. Around me all is laughter, light and joy, and I tremble deliciously at the charming remembrance of the first day of love. What a beautiful life and what happiness! I am too happy . . . and I tremble deliciously at the charming recollection of the first day of love.

* * *

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and music by Charpentier, was first produced at the Opéra-Comique, Paris, February 2, 1900. The chief singers were M. Maréchal, Julien; M. Fugère, the Father; Mlle. Rioton, Louise; Mme. Deschamp-Jehin, the Mother; Mlle. Tiphaine, Irma.

Marthe Louise Estelle Élisa Rioton, the first Louise in Charpentier's opera, was born at Beaumont-les-Valence, France, February 18, 1878. She studied singing at the Conservatory of Music, Paris. In 1899 she took a first prize for singing, competing as the pupil of Duvernoy; also a first prize for *opéra-comique*, competing as a pupil of Lhérie. She made her first appearance in the opera-house as Louise. In 1901 she married and left the stage.

"Louise" was produced in Boston by Mr. Hammerstein's Manhattan Opera House Company at the Boston Theatre, April 5, 1909. The chief singers were Miss Mary Garden, Mme. Doria, Miss Zeppelli, Charles Dalmorès, Charles Gilibert. Cleofonte Campanini conducted.

The opera was performed at the Boston Opera House for the first time on December 18, 1912. The chief singers were Mmes. Edvina, Gay, Barnes; Messrs. Clément and Marcoux. Mr. Caplet conducted.

***

This air was sung at a concert of the Boston Symphony Orchestra in Boston by Mme. Alma Gluck, October 7, 1911.

Mme. Marie Decca sang this air with pianoforte accompaniment in Steinert Hall on December 11, 1900.

SYMPHONY IN E MINOR, NO. 5, "FROM THE NEW WORLD," OP. 95.
ANTON DVOŘÁK

(Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Paur conductor, on December 30 of the same year.

The work aroused a controversy in which there was shedding of much

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ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be a good thing to recall the circumstances of its origin; and, as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words:*—

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact

* From a little pamphlet, "Antonin Dvorak's Quartet in F major, Op. 96" (New York, 1894).

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that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

It was said by some in answer to these statements that, while the negro is undoubtedly fond of music, he is not inherently musical; that this has been observed by all careful observers of the negro in Africa, from Bosman to Sir Richard F. Burton, who wrote in his chapter, "Of the Negro's Place in Nature":* "The negro has never invented an alphabet, a musical scale, or any other element of knowledge. Music and dancing, his passions, are, as arts, still in embryo"; that the American negro, peculiarly mimetic, founded his "folk-songs" on sentimental ballads sung by the white woman of the plantation, or on camp-

* Chapter xix. of "A Mission to Gelele, King of Dahome."

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meeting tunes; that he brought no primitive melodies with him from Africa, and that the "originality" of his "folk-songs" was misunderstanding or perversion of the tunes he imitated; that, even if the negro brought tunes from Africa, they could hardly, even after long usage, be called "American folk-songs," any more than the tunes of the aboriginal Indians or Creole ditties can be called justly "American folk-songs"; that it would be absurd to characterize a school of music based on such a foundation as an "American school"; that, if "that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people," then German folk-songs are characteristic of the city of New York, and Irish folk-songs are characteristic of the city of Boston.

The discussion was no doubt healthful and profitable, for without fierce discussion art is stagnant. Mr. MacDowell's "Indian" suite was sketched before Dvořák's symphony was announced; but the controversy led to still more careful investigation, especially into the character of the North American Indians' music. Mr. Krehbiel has studied carefully this music and discussed it in articles of permanent value. Mr. Fillmore, who began like study in 1888, Miss Alice C. Fletcher, Mr. Frederick R. Burton, and others have made valuable contributions to this branch of musical inquiry.

Mr. William Ritter, the author of a life of Smetana (Paris, 1898), contributed letters from Prague to the *Mercure Musical*, Paris. In the number for May 15, 1907, he discussed this symphony.

He wrote to the sons of Dvořák, to Antonin and Otaker, and asked them eleven questions, with this preface: "I ask you to reply as soon as possible to the following questions, with the utmost exactness, if not categorically by 'yes' or 'no.'" The first four questions were concerning the use of negro tunes in the symphony "From the New World," whether Dvořák had used them at all, or, if he had, whether he had modified them. The other questions were concerning Dvořák's use of chorals of Brittany or Russian folk-song in the symphony, whether he had known and consulted collections of folk-song by Balakireff, Rimsky-Korsakoff, Moussorgsky, Bourgault-Ducoudray, and whether he had read Villemarqué's work on songs of Brittany.

Fortunately for the sons, this letter was written in February, when the air was cool and the nights were long.

The sons answered in effect as follows: Dvořák knew nothing about the folk-songs and chorals of Brittany. He knew the Russian composers

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by name, but he had never studied thoughtfully their compositions. "Any one who knows his [Dvořák's] own works will surely smile at the mere suggestion that there was any necessity of borrowing from any one of these masters." Nor did Dvořák know anything about the researches of the two Frenchmen.

Now, as regards the negro question. "In America negro airs, which abound in melodic particularities, interested our father. He studied them and arranged the scale according to which they are formed. But the passages of the symphony and of other works of this American period which, as some pretend, have been taken from negro airs, are absolutely our father's own mental property; they were only influenced by negro melodies. As in his Slav pieces, he never used Slav songs, but, being a Slav, created what his heart dictated, all the works of this American period—the symphony included—respond to Slav origin, and any one who has the least feeling will proclaim this fact. Who will not recognize the homesickness in the Largo of this symphony? The secondary phrase of the first movement, the first theme of the scherzo, the beginning of the finale and perhaps also the melody of the Largo which give a certain impression of the groaning negro song, are only influenced by this song and determined by change of land and the influence of a foreign climate."

Mr. Ritter was not satisfied with these answers to his questions. He wrote letters to other Bohemians, who knew Dvořák.

Mr. Miloslav Rybâk told him that Dvořák would have been much surprised, had he been charged with reading French authors. "All he cared for was to compose, to lead a country life, and above all to take care of his pigeons. Among the letters known to have been written by him is one from America to a priest, who had invited him to spend the summer in the country. This priest put at his disposal a donkey, and this was the decisive argument: 'What a pleasure this will be for my children and myself!'"

Dvořák had no education other than that at the elementary country school. Mr. Schwerik, a music critic, once met him and asked him what he was doing. "I am improving my mind!" answered Dvořák,

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who then drew out of his pocket a little pamphlet, poorly printed, a collection of the lives of celebrated persons, Galileo, Copernicus, and others, for boys of fifteen years.

"He was not sufficiently educated," says Mr. Rybâk, "to know the books mentioned. Any element that was not Czech—I do not say even Slav—was repugnant to his musical individuality. He produced so quickly that it was impossible for him to hunt for melodies in books, and there was, certainly, no need of his searching. He heard all the orchestration when he made his first sketches. I have seen the sketch of the 'New World' Symphony. The symphony is all there, written with one outburst on two pages of paper and sketched on two staves. The orchestration is so well indicated under the chords that, even if the symphony had not been written out, it would almost be possible to complete it from the sketch."

All the correspondents of Mr. Ritter insist on the inherently Czech nature of this "American" symphony. "Never has Dvořák shown himself a more genuine Czech." One correspondent writes that it is very difficult for a stranger to distinguish the folk-songs of diverse Slav nations,—Bulgarian, Croatian, Czech, Montenegrin, Pole, Russian, Servian, Wend. Show a Russian the chorus "Gospodine pomiluj ny" in the last act of "Saint Ludmila," and he would swear the chorus is Russian, yet nothing bears a closer resemblance to the choruses of the Moravian Brethren known to every one in Bohemia.

"In the 'New World' symphony you see the Czech peasant confronted with the rush and din of the feverish life in a great city. To understand the psychological foundation of this symphony it is necessary to know something about the Czech people. Here is an analogous fact. You are acquainted with Dvořák's 'Requiem'; the text is surely the most international of any text within the world; now the music is excellent Czech music; it expresses exactly the feelings of a Bohemian peasant during the mass for the dead."

Then there is the question of tempo. It is all-important, say the Bohemian musicians and critics, to know the *tempi* of Dvořák, for the indications in the scores are of little use to any one not versed in Czech rhythms. "Do you remember that Mrs. X at B——, who declared that the 'Slav Dances' were boresome beyond endurance? After we had played them together, she said 'they are different things, but a Czech who can put the national sentiment into them should be distributed with each copy.'"

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The conclusion of the whole matter, according to these Czechs, is as follows:—

1. The "New World" symphony expresses the state of soul of an uncultured Czech in America, the state of a homesick soul remembering his native land and stupefied by the din and hustle of a new life.

2. The uncultured Czech is a born musician, a master of his trade. He is interested in the only traces of music that he finds in America. Negro airs, not copied, adapted, imitated, tint slightly two or three passages of the symphony without injury to its Czech character.

3. The symphony leaped, Minerva-like, from the head of this uncultured genius. As nearly all his other compositions, except the operas, it was not stimulated by any foreign assistance, by any consultation of authors, or by quotations, reading, etc., as was especially the case with Brahms.

4. The national Czech feeling in this work, quickened by homesickness, is so marked that it is recognized throughout Bohemia, by the learned and by the humblest.

These are the conclusions of Mr. Ritter after a painstaking investigation. That Dvořák was most unhappy and pathetically homesick during his sojourn in New York is known to many, though Mr. Ritter does not enter into any long discussion of the composer's mental condition in this country.

Yet some will undoubtedly continue to insist that the symphony "From the New World" is based, for the most part, on negro themes, and that the future of American music rests on the use of Congo, North American Indian, Creole, Greaser and Cowboy ditties, whinings, yawps, and whoopings.

* * *

The symphony is scored for two flutes (one of which is interchangeable with piccolo), two oboes (one of which is interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and strings.

The first movement opens with a short introduction, Adagio, E minor, 4-8, which, as all admit, is not characterized by "folk-song." The strings, pianissimo, are promptly answered by the wood-wind. There is a sudden fortissimo, in which a figure in all the strings is answered by kettledrums. There is development, in which the orchestra grows stronger and stronger.

The first portion of the chief theme of the main body of the first movement, Allegro molto, E minor, 2-4, is given out by two horns in unison; the second, by the wood-wind. This theme is developed at

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

length, and modifications suggest occasionally a new and contrasting subject. Folk-lorists have called attention to the species of syncopation known as the "Scotch snap," that distinguishes this chief theme, and also pointed out the five-note, or pentatonic, scale, from which the theme is derived. In a subsidiary theme announced by flutes and oboes there is a use of the flat seventh, a use that is common to Oriental races as well as the negro of the camp-meeting. The second theme, G major, is given out by the flute, and was, no doubt, derived from the familiar melody, "Swing Low, Sweet Chariot." The violins take up this theme. There is some development, but less than that of the first; and there is the traditional repeat. In the free fantasia the thematic material of the first part is worked out; and then there is a return of the first theme in the tonic at the beginning of the third part, which is in general a regular reproduction of the first, with changes of tonalities. The brilliant coda is built chiefly on the first theme.

In the second movement, Largo, D-flat major, 4-4, Dvořák is said to attempt the suggestion of the mood in the story of Hiawatha's wooing, as told by Longfellow. The chief and romantic theme is sung by the English horn over a soft accompaniment of strings. The development is extended. After the theme is sung by two muted horns, there is a change to C-sharp minor, un poco più mosso, and a short transitional passage on a contrasting theme leads to the second theme in the woodwind over a bass in counterpoint and pizzicato. There are several melodies in this movement; but, while the sentiments are diverse, there is no abruptness in contrast. There is a return to the first theme in the English horn. The movement ends pianissimo with a chord in the double-basses alone.

Third movement, Scherzo: Molto vivace, E minor, 3-4. It opens with a theme, for flutes and oboes, which appears as a rule in imitations. The second theme, in E major, poco sostenuto, also for flutes and oboes, is of more song-like character. The trio, C major, opens with a lively theme for wind instruments. This is followed by a second theme for strings. A reminiscence of the opening theme of the first movement is heard just before the trio, and also in the coda.

The Finale, Allegro con fuoco, E minor, 4-4, opens with a few introductory measures. The first theme is given out fortissimo by horns and trumpets against staccato chords in the rest of the orchestra. The development is first in the strings, then in the full orchestra. After the development of subsidiary matter the clarinet sings the second theme. In the development that follows are recollections of the opening theme of the first movement, the English horn melody of the second, and the opening phrase of the scherzo. There is a tumultuous coda, based on the union of the chief theme of the first movement with the first theme of the finale.

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J. S. Bach . . . . Suite in D major, No. 3, for Orchestra

I. Overture.
II. Air.
III. Gavotte No. 1, Gavotte No. 2.
IV. Bourrée.
V. Gigue.

Haydn . . Symphony in G major (Breitkopf and Härtel, No. 13)

I. Adagio; Allegro.
II. Largo.
III. Menuetto; Trio.
IV. Finale, Allegro con spirito.

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III. Scherzo: Allegro; Trio
IV. Allegro molto.

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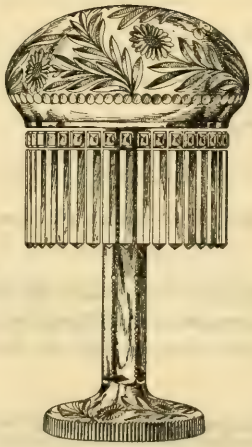
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This suite is one of four which were probably composed during Bach's stay at Cöthen (1717–23), whither he was called as chapel-master to Prince Leopold, of Anhalt-Cöthen. The prince was then nearly twenty-four years old, an amiable, well-educated young man, who had travelled and was fond of books and pictures. He played the violin, the viol da gamba, and the harpsichord. Furthermore, he had an agreeable bass voice, and was more than an ordinary singer. Bach said of him, "He loved music, he was well acquainted with it, he understood it." The music at the court was chiefly chamber music, and here Bach passed happy years.

The indefatigable Spitta was not able to find even a mention of Bach in the town records, except in a few notices scattered through the parish registers; but the "Bach-Jahrbuch" of 1905 contains a learned and interesting essay on Bach's orchestra at Cöthen and the instruments that survived the players. This essay is by Rudolf Bunge, Privy Councillor at Cöthen. Spitta was unable to find any material for a description of the court orchestra and choir. We now know the names of the musicians at the court and what salaries were paid. Thus Bach as chapel-master received thirty-three thalers and twelve groschen a month.

The term "suite" was not given by Bach to the four compositions that now are so named,—the suites in C major, B minor, and two in D major. He used the word "ouverture."

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The separate dances of old German suites were called "Parties," "Partheyen." They were brought together into a musical whole and in the same tonality, and they were prefixed by an overture in the French style. The whole set was sometimes known as "Orchester Partien." The form of the overture fixed by Lully in France served as a model for pieces of the same class composed in Germany and in Italy, as well as in France. This overture was composed of a first part, which was a slow movement, characterized as "grave," connected with a second part, which was longer and of a livelier movement. The overture was generally completed by a repetition of the first movement. The first suites, which appeared between 1670 and 1680, were written for a solo instrument, especially for the harpsichord; but the title soon served to designate pieces written for a considerable number of instruments. The overture was followed by airs of dances which were then popular or fashionable. No wonder that Bach, whose father, grandfather, and uncles had all been town-pipers and given up to this species of music, was drawn toward this form of composition.

The Suite in D major was composed originally for three trumpets, two oboes, kettledrums, first and second violins, violas, and basso continuo.* Three or four manuscripts were consulted by the editors for the Bach Society, who preferred the voice parts formerly in the Bach archives at Hamburg and now in the Royal Library at Berlin.

The version used generally in concert halls to-day was prepared by Ferdinand David for performance in the Gewandhaus, and it was published in 1866. Mendelssohn added two clarinets for the gigue, to take the place of the original first and second trumpet parts, too high for modern instruments and players, and he remodelled the trumpet parts. The first performance of the revised suite, and probably the first performance of the suite in any form after Bach's death, was in the Gewandhaus, Leipsic, February 15, 1838, and Mendelssohn conducted it.

The overture, air, and gavotte were played in Boston at a Thomas concert, October 30, 1869. Three excerpts were played at a concert of the Harvard Musical Association, January 20, 1870. The whole suite was played at a Thomas concert, February 17, 1875.

I. Overture. Grave, D major, 4-4. A vivace in the same key and also in 4-4 follows in the form of a fugue. There are several passages for violin solo, after the manner of the old concerto grosso, in this fugue, which in form nearly resembles Fétis's "irregular fugue."

II. Air. Lento, D major, 4-4. This movement is for strings only, and is undoubtedly the piece of music by Bach that is most familiar to audiences throughout the world, for the transcriptions of it for violin and pianoforte and for 'cello and pianoforte are in the repertoire of all amateurs and virtuosos.

III. Gavotte. I. D major, 4-4. Tutti.

Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus, played on the harpsichord, violin, etc., and danced. "The effect is a most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their digressions and deviations. If a foreign fiddler can

* "Continuo" or "basso continuo" or "basso continuato" was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed.—*Hugo Riemann.*

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excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but it is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of branle. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone, and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic Cellier informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous, and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck * and Grétry† became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists to-day was invented by Vestris; it is not easy to perform; but an arrangement invented in Berlin, the "Kaiserin Gavotte," has been danced at the court balls.

* In "Iphigénie in Aulis" (1774).

† The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

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Fertiault described the gavotte as the "skilful and charming offspring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tabulature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet-pantomime, "Les Petits Riens," with music written by Mozart in Paris, which was produced at the Opéra, Paris, June 11, 1778. The music, supposed for a long time to be lost, was discovered in the library of the Opéra in 1873. The score includes a *Gavotte joyeuse*, allegro vivo, 2-4; a *Gavotte gracieuse*, andante non troppo, 6-8; a *Gavotte sentimentale*, andante, 4-4; in each instance the gavotte begins on an off beat. As a rule, the gavotte was in 4-4 or 2-2.

Late instances of the use of the gavotte in orchestral music are Edward Elgar's "Contrasts—the Gavotte A.D. 1700 and 1900" (published in 1899) and Georg Schumann's "In Carnival Time"—second movement—(produced in 1899).

IV. Bourrée. D major, Allegro, 4-4. This dance probably originated in Auvergne, but some give Biscay as its home. Walther describes it as composed of two equal sections each of eight beats: "The first has indeed only four, but it is played twice; the second has eight and is repeated." Mattheson found it created contentment and affability, and incited "a nonchalance and a recklessness that were not disagreeable." The dance was introduced at the French court under Catherine de Medici in 1565, but it was inherently a dance of the people, accompanied by song. It may still be seen in Auvergne. At the court the dancers stood opposite each other, and there were various steps, the *pas de bourrée*, the *pas de fleurets*, the *pas de bourrée ouvert*, the *pas de bourrée emboîté*. It was danced in short skirts, and Marguerite of

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Valois liked it, for her feet and ankles and legs were famous for their beauty. It was danced at the court until the end of Louis XIII.'s reign. There it was a mimetic dance. "The woman hovers round the man as if to approach him; he, retreating and returning to flee again, snaps his fingers, stamps his foot, and utters a sonorous cry, to express his strength and joy."

Ludovic Celler—his real name was Louis Leclerq—saw in Auvergne the bourrée danced by peasants, while one of them, endowed with strong lungs, sang alone, without any instrumental support, and for hours at a time, folk-tunes known by the dancers, short tunes, sharply cut, well rhythmed.

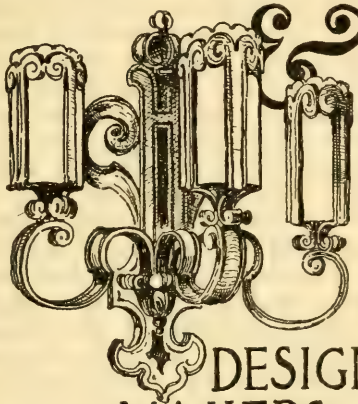
The dance was revived at balls under the regency, and it may now be seen in Paris at bals musettes. When the peasants of Auvergne dance, they stamp the third beat with their hob-nailed shoes; and in Paris as coal men, porters, water carriers, they preserve the character of the dance. Alfred Delveau, in "Les Cythères Parisiennes" (1864), described a Bal de la Musette on the Boulevard des Martyrs. There was a sign of a wine-merchant, a fresco painted *à la Courbet*, which represented a tall fellow seated *sub tegmine fagi*, in shirt-sleeves, with a waistcoat and red fez, playing the musette. "It was here that on Sundays and Mondays MM. *les Auverpins* of the quarter came to dance their national bourrés, these water and coal carriers, with black faces and honest hearts. And now for the pounding of heels on the floor! O descendants of Vercingetorix, you make a noise, but no scandal. I do not love you, but I esteem you highly."

"Au diable la froide étiquette!
En avant les joyeux ébats!
Le plaisir est à la Musette
Au rendez-vous des Auvergnats.

"C'est le séjour où la folie
Assemble son joyeux parti;
Les murs y sont tachés de lie
Et les bancs de jus de rôti.

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"Gorgés de vin et de pitance,
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Nous pouvons commencer la danse,
L'orchestre est sur son tabouret."

Among modern composers who have used the bourrée form are Saint-Saëns in his "Rhapsodie d'Auvergne," Raoul Pugno in an entr'acte of "La Petite Poucette," Lazzari in an orchestral Suite, Sullivan in his music to "The Merchant of Venice," Chabrier in his "Bourrée Fantasque" for pianoforte, orchestrated by Felix Mottl, and Roger-Ducasse in his Suite Française in D major for orchestra. (Mottl's arrangement of Chabrier's Bourrée Fantasque was performed in Boston at a concert of the Boston Symphony Orchestra, March 4, 1899; the Suite of Ducasse was played in Boston at a concert of this orchestra and for the first time in the United States, April 16, 1910.)

V. Gigue. D major, Allegro vivace, 6-8. Dr. Hugo Riemann derives the word "gigue" from "giga," the name of the old Italian fiddle, and says that it was originally a French nickname for a violin (viella, fidel) with a big and bulging belly, so that it looked not unlike a ham (*gigue*). The word first appeared in the dictionary of Johannes de Garlandia (about 1230). This form of fiddle was popular in Germany, so that the troubadour Adènes spoke of the *giguêours d'Allemagne* (German fiddlers). Others dispute this origin. Stainer and Barrett's "Dictionary of Musical Terms" (first published in 1876) says: "A fiddlestick is still called in the west of England a 'jigger,'" but the word does not appear with this meaning in Wright's great "English Dialect Dictionary" (1896–1905). Dr. Murray's "New English Dictionary" says that the origin of the word is uncertain. The first appearance of the word in English literature was about 1560 in A. Scott's poems.

The name of the dance, gigue, gique, jig, is said by Riemann to be of English origin. "The dance is found first in the English compositions for the virginal, and it went from England to the continent, at first Froberger, 1649, and J. E. Rieckh (Allemanden, Giguen, Ballette,

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Couranten, Sarabanden, und Gavotten für 3 V. u. B. c., Strassburg, 1658)." The dance was a very lively one in 3-8, 3-4, 6-8, 6-4, 9-8, 9-4, 9-16, 12-8, 12-16, and very seldom and by way of exception in 4-4, as in Bach's Partita VI. in E minor; but, as Dr. Naylor remarks in "An Elizabethan Virginal-book" (1905), "even in this out-of-the-way case, the rhythm sticks to the use of 'pointed notes' (Hawkins, writing in 1776, speaks of the pointed note, meaning 'dotted,' and says there was no authority for a Jigg having this as a general feature)." Dr. Naylor gives interesting examples of old jigs in his book just quoted. See also his "Shakespeare and Music" and Mr. Louis C. Elson's "Shakespeare in Music" (Boston, 1901).

Jig music was despised by some old Englishmen. Thus Thomas Mace (1619–1709) spoke of Toys or Jiggs, "light, squibbish things, only fit for fantastical and easy light-headed people."

In Ireland the jig was once the favorite dance of all classes, for high and low would step it to the tune of the "Flannel Jacket" or other air. Selden noted the fact that the Irish were "wholly inclined" to a dance which he called the "Sprightly Phrygian." For descriptions of various jigs in Ireland, Scotland, and Wales see "Dancing," a volume in the Badminton Library. One of the contributors to this book says that the dance is a very ancient one and belongs to many nationalities. "The Spanish dance also went by the name of Loures." Desrat, in his "Dictionnaire de la Danse," a valuable work, published in Paris in 1895, doubts whether the jig was of English origin. There is much about the jig in Gaston Vuillier's "History of Dancing" (English edition, 1898). The author states that there were jigs christened after each successive English monarch from Charles

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II. to Queen Anne. Jigs were in high favor at masques and revels, the peculiar prerogatives of the Inns of Court, and in the preface to Playford's "Dancing Master" the writer commends "the sweet and airy activity of the gentlemen of the Inns of Court, which has crowned their grand solemnities with admiration to all spectators."

* * *

A word about the very high trumpet parts of Bach. Dr. Prout gives a clear description of this instrument in "The Orchestra," vol. i., p. 201: "In the time of Bach and Handel trumpeters were divided into two classes, known as *Clarin-bläser* (Clarin-players) and *Principal-bläser* (Principal-players). The former practised mostly the upper register of the instrument, the latter the lower. By long practice and the use of a special mouthpiece the *Clarin-bläser* obtained great command of these upper notes, while the *Principal-bläser* were seldom required to play above C on the third space, the eighth note of the series. . . . It would be quite possible to play Bach's parts on the modern natural trumpet; but a player who practised them much would probably lose the certainty of his embouchure for the passages required in modern music, in which the lower notes are more frequently used. In modern performances of Bach's works his trumpet parts are generally played on a specially constructed 'long trumpet.'" The *Clarin-bläser* were found even as late as the end of the eighteenth century: see a series of pieces written by Mozart in 1773(?) for two flutes, five trumpets, and four kettledrums (K. 187).

Bach and Handel were not alone in writing passages that vex modern

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trumpeters. In the overture to "Henri IV.," by Martini (Paris, 1774), the trumpets are given in the third octave the notes G, A, B, C, above the staff.

When Mozart revised the orchestration of "The Messiah," he erased the difficult trumpet passages and gave them to other instruments. Had the trumpeters lost their cunning, or was it not thought wise so soon after the death of Handel to use the trumpet in such a manner? When the trumpeter was in the height of his glory, the *clarino* reigned supreme among brass instruments; but, when other instruments of brass were developed, the old art gradually died. And some suggest that the introduction of clarinets led composers to use them where formerly they would have been obliged to write for the trumpet.

But were these difficult passages always well played in the old days? There is an interesting passage in Dr. Burney's "Account of the Musical Performances in Westminster Abbey and the Pantheon, May 26th, 27th, 29th, and June the 3d and 5th, 1784, in commemoration of Handel', (London, 1785, pp. 86, 87): "The favorite Bass Song, 'The Trumpet shall sound' (1 Cor. xv. 52), was very well performed by Signor Tasca and Mr. Sarjent, who accompanied him on the trumpet admirably. There are, however, some passages in the trumpet-part to this Air, which have always a bad effect, from the natural imperfections of the instrument. In Handel's time, composers were not so delicate in writing for Trumpets and French Horns as at present; it being now laid down as a rule, that the fourth and sixth of a key on both these instruments, being naturally so much out of tune that no player can make them perfect, should never be used but in short passing notes, to which no bass is given that can discover their false intonation. Mr. Sarjent's tone is extremely sweet and clear, but every time that he was obliged to dwell upon G, the fourth of D, displeasure appeared in every countenance; for which I was extremely concerned, knowing how inevitable such an effect must be from such a cause." And Burney adds in a foot-note: "In the Allelujah, p. 150 of the printed score, G, the fourth of the key, is sounded and sustained during two entire bars. In the Dettingen 'Te Deum,' p. 30, and in many other places, this *false*

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concord, or interval, perpetually deforms the fair face of harmony, and indeed the face of almost every one that hears it, with an expression of pain. It is very much to be wished that this animating and brilliant instrument could have its defects removed by some ingenious mechanical contrivance, as those of the German flute are, by keys."

They that wish to pursue this interesting subject should consult: "Das alte Clarinblasen auf Trompeten," by Dr. H. L. Eichborn, Leipsic, 1894; "Die Trompete in alter und neuer Zeit," by Dr. Eichborn, Leipsic, 1881; "Histoire de l'Instrumentation," by H. Lavoix, fils, Paris, 1878, pp. 136–141; "Éléments d'Acoustique Musicale et Instrumentale," by V. C. Mahillon, Brussels, 1874, p. 144; "La Facture Instrumentale," by Constant Pierre, Paris, 1890, pp. 110–116.

***

Nor was the oboe of Bach in quality and tone the oboe of to-day. The gradual improvements made in its mechanism took away little by little the characteristic tone. As Lavoix says: "The sonority of the oboe may be compared to the delicate tints that are changed by daylight. The least modification in the boring or in the length of the instrument deprives it of its touching accents of gentle melancholy which are so valuable in orchestral coloring. Now that its purity of intonation is irreproachable, the whole endeavor of makers is to find again the ancient tone-color."

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(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784–89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France." The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

This symphony in G major is the first of the second series, and with the second, "Letter W," it was composed in 1787. The others are as follows: the third, "Letter R" (1788); the fourth, "The Oxford" (1788), so called because it was performed in the Sheldonian Theatre in Oxford when Haydn received his doctor's degree (1791); the fifth (1790),—the last symphony composed by Haydn before he left Vienna for London,—"Letter T."

The first movement opens with a short and slow introduction, adagio, G major, 3-4, which consists for the most part of strong staccato chords which alternate with softer passages. The main body of the movement allegro, G major, begins with the first theme, a dainty one, announced piano by the strings without double-basses and repeated forte by the full orchestra with a new counter-figure in the bass. Passage-work develops into a subsidiary theme, which bears an intimate relation to the first motive. The second theme is but little more than a melodic variation of the first. So, too, the short conclusion-theme—in oboes and bassoon, then in the strings—is only a variation of the first. The free fantasia is long for the period, and is contrapuntally elaborate. There is a short coda on the first theme.

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The menuetto, allegretto, G major, 3-4, with trio, is in the regular minuet form in its simplest manner.

The finale, allegro con spirito, G major, 2-4, is a rondo on the theme of a peasant country-dance, and it is fully developed. Haydn in his earlier symphonies adopted for the finale the form of his first movement. Later he preferred the rondo form, with its couplets and refrains, or repetitions of a short and frank chief theme. "In some finales of his last symphonies," says Brenet, "he gave freer reins to his fancy, and modified with greater independence the form of his first allegros; but his fancy, always prudent and moderate, is more like the clear, precise arguments of a great orator than the headlong inspiration of a poet. Moderation is one of the characteristics of Haydn's genius; moderation in the dimensions, in the sonority, in the melodic shape: the liveliness of his melodic thought never seems extravagant, its melancholy never induces sadness."

The symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

* * *

Early in the eighteenth century there were no performances at the Opéra in Paris on certain solemn days of the Catholic Church,—the Festival of the Purification of the Virgin, the Annunciation, from Passion Sunday to the Monday of Quasimodo or Low Sunday, Ascension, Whitsunday, Corpus Christi, the Assumption of the Virgin, the Day of the Nativity (September 8), All Saints, Day of the Conception, Christmas Eve, and Christmas, etc. In 1725 Anne Danican Philidor, one of the famous family, obtained permission to give concerts on those days. He agreed to pay a yearly sum of ten thousand livres.*

* Some say the sum was six thousand livres.

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He also agreed that no operatic music and no composition of any nature with French text should be performed, but this obligation was afterward annulled. Thus were the Concerts Spirituels founded. They were given in the Salle des Suisses at the Palace of the Tuileries. The first was on Passion Sunday, March 18, 1725; and the programme included a suite of airs for violin; a caprice; a motet, "Confitebor"; a motet, "Cantate Domino,"—all by Lalande; and the concerto, "Christmas Night," by Corelli. The concert lasted from 6 P.M. to 8 P.M. There were never more than twenty-four performances during the year. These concerts were maintained and were famous until 1791. The most distinguished singers,—as Farinelli, Raaff, Caffarelli, Agujari, Todi, Mara,—violinists, oboists, bassoonists, and all manner of players of instruments assisted in solo performances. Philidor gave up the management in 1728. There were changes in the character of the programmes and in the place of performance, but the fame of the concerts was firmly established. In 1750 there was a chorus of forty-eight with an orchestra of thirty-nine.

Dr. Burney gave an amusing account of one of these concerts which he heard in 1770 ("The Present State of Music in France and Italy," pp. 23–28). The performance was in the great hall of the Louvre. He disliked a motet by Lalande, applauded an oboe concerto played by Besozzi, the nephew of the famous oboe and bassoon players of Turin, disliked the screaming of Miss Delcambre, approved the violinist Traversa. "The whole was finished by 'Beatus Vir.' . . . The principal counter-tenor had a solo verse in it which he bellowed out with as much violence as if he had done it for life, while a knife was at

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his throat. But though this wholly stunned me, I plainly *saw*, by the smiles of ineffable satisfaction which were visible in the countenances of ninety-nine out of a hundred of the company, and *heard*, by the most violent applause that a ravished audience could bestow, that it was quite what their hearts felt and their souls loved. *C'est superbe!* was echoed from one to the other through the whole house. But the last chorus was a *finisher* with a vengeance! it surpassed all clamor, all the noises, I had ever heard in my life. I have frequently thought the choruses of our oratorios rather too loud and violent; but, compared with these, they are *soft music*, such as might soothe and lull to sleep the heroine of a tragedy."

The attack of this orchestra became a tradition. Parisians boasted of it everywhere. Raaff, the tenor, met one in Munich. The Frenchman said: "You have been in Paris?" "Yes," answered Raaff. "Were you at the Concert Spirituel?" "Yes." "What do you think about the *premier coup d'archet?* Did you hear the first attack?" "Yes, I heard the first and the last." "The last? What do you mean?" "I mean to say, I heard the first and the last, and the last gave me the greater pleasure."

For this society Mozart, in 1778 and in Paris, composed a symphony in D (K. 297).

The success of the Concerts Spirituels incited others to rivalry. De La Haye, a farmer-general, who in 1770 looked after the excise duties on tobacco, and Rigoley, Baron d'Ogny, who had charge of post-horses and the postal service, were chiefly instrumental in the establishment of the Concert des Amateurs in 1769. The concerts were given in the grand salon of the Hôtel de Soubise, which then belonged to Charles de Rohan-Rohan, Prince of Soubise and d'Épinoy, peer, and Marshal of France, and is now occupied by the Dépôt des Archives Nationales. There were twelve concerts between December and March. They were subscription concerts. Composers were paid five louis d'or for a symphony, distinguished virtuosos were engaged, and the best players of the Opéra and of the King's Music were in the orchestra by the side of capable amateurs. Subscribers and orchestra were on most friendly terms, and Gossec, in the dedication of his "Requiem" to the man-

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agers of the Concert des Amateurs, praises them, and thanks them for their cordiality toward artists: "Of all the encouragements that you give them, the most powerful, I am not afraid to say, is the noble distinction with which you treat them. To uplift the soul of an artist is to work for the enlargement of art. This is something never known by those who usurp the title of protectors, more anxious to buy the title than to deserve it."

The orchestra of the Concert des Amateurs was the largest that had then been brought together in Paris. There were forty violins, twelve violoncellos, eight double-basses, and the usual number of flutes, oboes, clarinets, bassoons, horns, and trumpets. Symphonies and concertos were performed. There was no chorus, but there were excerpts from Italian and French operas. Gossec was the first conductor. He was succeeded by the Chevalier de Saint-Georges. This society was dissolved in 1781.

It was replaced by the Concert de la Loge Olympique, which began by borrowing at the Palais Royal the house, the name, and the organization of a Masonic society. Subscribers were admitted only after a rigid examination, and they were admitted solemnly at a lodge meeting. Each subscriber paid two louis a year, and received a silver lyre on a sky-blue background, which was worn to gain entrance. In 1786 the society began to give its concerts in the Salle des Gardes in the Tuileries. The Queen and the Princes were often present, and the subscribers were in *grande toilette*. The musicians wore embroidered coats, with lace ruffles; they played with swords by their side and with plumed hats on the benches. Viotti often directed. The Bastille fell July 14, 1789, and in December of that year the Concert de la Loge Olympique ceased to exist. There was to be wilder music in Paris, songs and dances in the streets and in the shadow of the guillotine.

Haydn had been known and appreciated in Paris for some years before he received his commission from the Concert de la Loge Olympique. A symphony, "del Signor Heyden" (*sic*), was announced March 26, 1764, by the publisher Vénier; but it is said that Haydn's symphonic works were first made known in Paris in 1779, by Fonteski, a Pole by birth, who was an orchestral player. This "symphony" published by Vénier was really a quartet, for the term "sinfonia" then was applied loosely to any piece of music in which at least three concerting instruments were busied. Fétis says that the symphonies were first introduced by the publisher Sieber in the Concert des Amateurs.



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However this may have been, Haydn wrote Artaria (May 27, 1781): "Monsieur Le Gros [*sic*], director of the Concert Spirituel, writes me much that is uncommonly pleasant about my 'Stabat Mater,' which has been performed there four times with greatest success. The members of the Society ask permission to publish the same. They propose to publish to my advantage all my future works, and they are surprised that I am so pleasing in vocal composition; but I am not at all surprised, for they have not yet heard them; if they could only hear my operetta, 'L' Isola disabitata,' and my last opera, 'La fedeltà premiata';* for I am sure that no such work has yet been heard in Paris, and perhaps not in Vienna. My misfortune is that I live in the country."

This Joseph Legros (1739–93) was one of the most famous high tenors ever heard in France. He made his début at the Opéra in 1764. At first he was a cold actor; but Gluck's music and theories of dramatic art taught him the necessity of action, and he was distinguished as Orpheus, Achilles, Pylades, Atys, Rinaldo. He was a good musician, and he composed. A handsome man, he grew excessively fat, so that he was obliged to leave the stage. He directed the Concerts Spirituels from 1777 to 1791. Mozart had much to say about him in his letters from Paris. There is a singular story about him in the "Correspondance Littéraire" of Grimm and Diderot: "M. Legros, leading screecher in counter-tenor at the Académie royale de Musique, who, by the way, is not bursting with intelligence, supped one night with the Abbé le Monnier. They sang in turn, and the Abbé said to him with a most serious air: 'In three months I shall sing much better, because I shall have three more tones in my voice.' Legros, curious to know how one could extend his voice at will, allowed himself to be persuaded that by trimming the uvula he could give his voice a higher range and make it more mellow and agreeable."

It was at the concerts of the Loge Olympique that Cherubini heard for the first time a symphony of Haydn, and was so affected by it that he ever afterward honored him as a father. The French were long loyal to Haydn. In 1789 a player of the baryton, one Franz, from

* "L' Isola disabitata" (Esterház, 1779); "La fedeltà premiata" (originally an Italian opera, but produced in Vienna, 1784, as "Die belohnte Treue").



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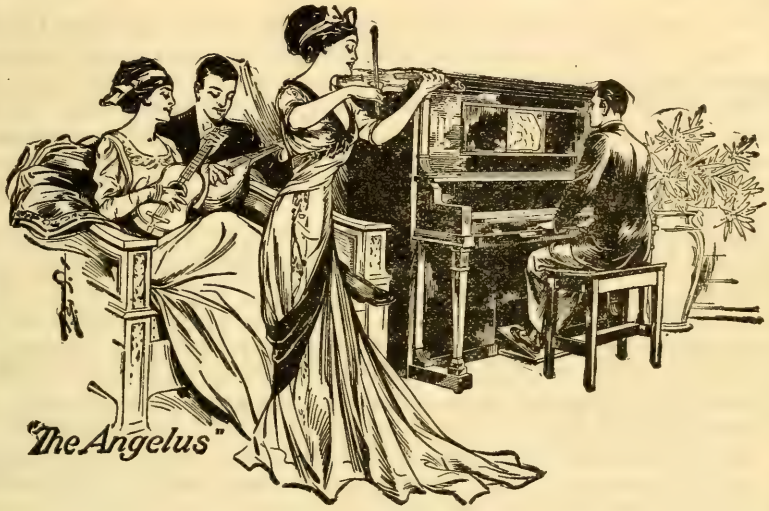
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the orchestra at Esterház, played with great success at the Palais Royal pieces written for that instrument by Haydn. And it should not be forgotten that shortly before the composer's death he was cheered by his last visitor, a French officer, who sang to him "In Native Worth"; that French officers were among the mourners at his funeral; and that French soldiers were among the guard of honor around his coffin at the Schottenkirche.

Haydn gave the score of his first set of Paris symphonies to a Vienna banker, who paid him the promised sum of six hundred francs. After the performance in Paris the managers of the society sold the right of publication for one thousand or twelve hundred francs, and sent this sum to the composer as a token of the respect in which they held him.

Mr. Lionel de la Laurencie, in his invaluable work, "Le Goût Musical en France" (Paris, 1905), gives interesting details concerning the early appreciation of Haydn's music in Paris, though he does not quote the remark of Grétry in the "Mémoires, ou Essais sur la Musique" (Paris, 1797): "What lover of music has not been seized with admiration, hearing the beautiful symphonies of Haydn? A hundred times I have set to them the text which they seem to demand. And why not supply a text?"

Garaudé,* in his *Tablettes de Polymnie* (April, 1810), praised "the wise, elegant, correct plan" of these symphonies, and especially their "clearness, which is revealed even in passages that seem to be consecrated exclusively to science." We learn from Garaudé that it was the custom in his day to substitute in a concert performance of a symphony a favorite andante or adagio for the one in a less familiar work. "These substitutions are seldom happy, and they never complete the ensemble of ideas with which the composer wished to trace a great picture."

Another Parisian critic early in the nineteenth century was charmed by the "rhythmical good nature and joyous alacrity" of Haydn's finales. "He is the only one who possesses the rare privilege of always charming. After him everything seems insipid and glacial."

Reichardt wrote, sojourning in Paris in 1802–03: "I can only repeat what I said seventeen years ago about the 'Concert des Ama-

* Alexis de Garaudé was born at Nancy, March 21, 1779; he died at Paris, March 23, 1852. A pupil of Cambini, Reicha, Crescentini, and Garat, he was an imperial chamber singer from 1808 to 1830. He was professor of singing at the Paris Conservatory (1816–41). He wrote an opera, chamber music, a mass, songs, treatises on singing, and a description of his travels in Spain. He edited the *Tablettes* in 1810–11.

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teurs': Haydn should come to Paris to enjoy his symphonies in all their perfection." In like manner Richard Wagner was enthusiastic over the performance of Beethoven's Ninth Symphony by the orchestra of the Paris Conservatory with Habeneck as conductor. Yet Reichardt afterward reproached the French audiences for loving first of all mere noise: "The composer can never use too freely the trumpets and the drums; a forte is never too fortissimo for them. . . . In music they seem to feel only the most extreme, the most radically opposed contrasts." While he admitted that he had never heard tender passages played with greater precision, he stated that "the eloquent and emotional accents which bring tears to the hearer of the simplest phrases in Haydn's andantes and adagios pass unperceived and unsuspected."

Three German Dances (K. 605) . . Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

These "Drei Deutsche Tänze" were composed in 1791. The first two are dated "1791, 12 Hornung* zu Wien" (February 12, 1791, at Vienna). They are scored for violins (first and second), basses, two flutes (one interchangeable with piccolo), two oboes two bassoons, two horns (interchangeable with two post-horns),† two trumpets, kettledrums, and little bells in A, F; E, C; and G. Köchel's Catalogue

* Christian Ludwig, Teutsch-Englisches Lexicon (Leipsic, 1765), defines "Hornung (der)" as follows: "der monat februarius, wenn die hirsche hörnen, february, the season wherein the deers mew, shed or cast their horns."

† The post-horn is the smallest instrument belonging to the horn and trumpet family. It is still used by postilions. By the introduction of the valve system it was developed into the cornet-à-pistons. The instrument originally had a simple metal tube without valves or pistons. In England this tube is generally straight; in Germany it is turned on itself into either a horn or trumpet shape. The tube is from two to four feet in length, and is blown through a cup-shaped or hemispherical mouthpiece. Generally made in the key of C or B-flat, it produces only the natural harmonics of the tube. "Five, or at most six, sounds, forming a common chord, are available, but no means exist for bridging over the gaps between them." Beethoven used a post-horn in C in the twelfth of his "Zwölf Deutsche Tänze," composed in 1795 for a masked ball for the benefit of the Artists' Society, given November 22 of that year in the smaller Redoutensaal in Vienna. The characteristic post-horn flourish was used by Schubert in his well-known song, "Die Post," composed in 1827, and by Felix Weingartner in his singular song—singular by reason of its warring tonalities of voice part and accompaniment—sung in Boston by Mr. Sidney Biden, January 30, 1902.

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of Mozart's works (Leipsic, 1862) adds clarinets, and does not mention piccolo, post-horns, or bells. Due correction is made in the second edition.

Mozart's catalogue of his own works numbers only Nos. 1 and 2 as "129." An old copy of this catalogue in the archives of the Vienna Music Society adds the third, which probably was composed for another occasion.

No. 1, D major, 3-4, with trio in D major.

No. 2, G major, 3-4, with trio in G major.

No. 3, C major, 3-4. Trio, "Die Schlittenfahrt" ("The Sleigh-ride"), F major, 3-4. Coda, C major, 3-4. The post-horns and bells are used in this third dance.

These three dances were played for the first time in Boston at a concert of the Boston Symphony Orchestra led by Dr. Muck, January 18, 1908.

The Ritter Gluck, composer to the Emperor Joseph II., died on November 15, 1787, and thus resigned his position with a salary of two thousand florins. Mozart was appointed his successor on December 7, 1787, but the thrifty Joseph cut the salary down to eight hundred florins. Mozart once said bitterly that this salary was too high for what he did and too low for what he could do. He at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant, with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection of Mozart's letters, edited by Nohl.

Mozart could not reasonably expect help from the emperor. The composer of "Don Giovanni" and the three famous symphonies was unfortunate in his emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15 P.M.; he preferred water as a beverage, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most

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excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music. He did, however, order dances from him,—in 1788 six "Deutsche Tänze" and twelve minuets, in 1789 twelve "Deutsche Tänze" and twelve minuets. On February 20, 1790, the Emperor Joseph died, and Leopold II. ascended the throne on March 13 of that year.

Mozart himself was fond of dancing. He was fond of masquerades, and Schiedenhofen tells how he entertained the guests at a peasant's wedding by playing the part of a hair-dresser's apprentice. At Salzburg, a gay town, he had little to do with balls, sleigh-rides, and other amusements, for his father had strong prejudices, and the son had little money. At Vienna, Mozart, as other good Viennese, frequented dance-houses, and took partners without a formal introduction. Gossips exaggerated these facts, and thus vexed Wolfgang's father. Mozart's wife told Kelly that her husband, great as was his genius, was "an enthusiast in dancing, and often said that his taste lay in that art, rather than in music." Kelly adds: "He was a remarkably small man, very thin and pale, with a profusion of fine fair hair, of which he was rather vain. . . . He was remarkably fond of punch, of which beverage I have seen him take copious draughts. He was also fond of billiards and had an excellent billiard table in his house. Many and many a game have I played with him, but always came off second best."

Mozart wrote other dances in 1788 and 1789. I have mentioned those he wrote for the masked balls in the Redoutensäle. In 1790 there were no balls on account of the death of Joseph. In 1791 Mozart wrote for the balls these dances in order: six minuets, six "Deutsche Tänze," four minuets, two country dances, two minuets, the three "Deutsche" played at this concert, six Ländler, a country dance, "Il Trionfo delle Donne." Later in 1791 he composed six country dances and "Ein Deutscher mit Leirer-Trio." A "Leirer" was a man that played on a hurdy-gurdy, or, as the old German dictionary quoted above has it, a "leero-viol," at inns in the country.

These balls, generally masked, were given in the Imperial Redoutensäle, in a wing of the Hofburg, on the right side of the Josephsplatz. Here was originally a theatre. After the Burg Theatre was built (1752), the old Court Theatre was changed into the great and small Redoutensaal, where only concerts and balls were given except certain special court festivals. The public balls were given on all the Sundays of Carnival, on Shrove Tuesday, and on the last three days of the Carnival. People of all ranks and conditions mingled freely, and



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Joseph II. encouraged this democratic festivity. The dances were minuets, country dances, and waltzes. The waltzes, on account of the great crowd, were danced only by the lower classes. The management of these balls of the opera was generally farmed out together. The court had monopolized the Opera Theatre since 1778 and the Kärnthnerthor Theatre since 1785, and it kept control of them until August, 1794. The Court Theatre director ordered the dance music, and paid only a few ducats for a set of dances. Haydn, Eybler, Gyrowetz, Hummel, and Beethoven, as well as Mozart, wrote music for these balls.

Michael Kelly, the tenor, who sojourned in Vienna for four years ("Ochelly," as Mozart wrote the name, was the Basilio and Don Curzio at the first performance of "Le Nozze di Figaro" at Vienna, May 1, 1786), gives in his "Reminiscences"* (London, 1826) lively accounts of the social life of Vienna in the eighties. "The people of Vienna were in my time dancing mad; as the carnival approached, gaiety began to display itself on all sides; and when it really came, nothing could exceed its brilliancy. The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences. One evening, at one of these masquerades, a well-turned compliment was paid to the Emperor by a gentleman who went in the character of Diogenes with his lantern, in search of a man. In going round the room he suddenly met the Emperor. He immediately made a low obeisance to His Majesty, and,

*These "Reminiscences" were written by Theodore Hook from material furnished by Kelly.

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opening his lantern, extinguished the candle, saying, in a loud tone, 'Ho trovato l' uomo' (I have found the man); he then took his departure, and left the ball room. He was said to have been a courtier, but none of the courtiers would admit that he was."

In the third of these "Deutsche Tänze" the trio is entitled "The Sleigh-ride." Kelly's remarks (vol i. pp. 203, 204) explain the reason of this title: "Another favorite amusement, going forward at this period of the year, is a *course des traîneaux*, or procession of sledges. These sledges are richly ornamented, and carved with figures of all kinds of monsters, and inlaid with burnished gold, etc. A vast number of carrettas and carts, on the day previous to this singular spectacle, gather snow, and distribute it along the principal streets of Vienna, in order that the sledges may be drawn with perfect security. The effect at night, by torchlight, is like enchantment. I have seen forty or fifty sledges drawn up, one behind the other; in every sledge was a lady seated, covered with diamonds, in furs and pelisses: behind each was a gentleman, as magnificently dressed, driving; before every sledge, were two running footmen, having long poles, with knobs of silver at their ends. The Hungarian Prince Dietressteen, the Grand Master of the Horse, was always the first to lead the traîneaux. The immense velocity with which these things are drawn is perfectly astonishing: they go on for three or four hours, and the procession, at its close, draws up before the Emperor's palace. The running footmen have costly liveries, and the horses are caparisoned with rich trappings,

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and large plumes of milk-white feathers; and the spectacle, upon the whole, is very magnificent."

In Mozart's time the waltz as danced commonly in Vienna was called the "Deutsche." It is said that in Germany the waltz was first a form of dance known as the "Langaus." This name was given because the dancer was obliged to dance from one end of a very long room to the other with the fewest turning motions. The Langaus was in the eighteenth century the prevailing dance in the country until its name was lost in that of waltz. The waltz was a favorite throughout Germany after the opera "Cosa rara," by Vicente Martin y Soler, was performed in Vienna, November 17, 1786, and drove all thought of Mozart's "Figaro" out of the heads of the Viennese.* The four characters in "Cosa rara," Lubia, Tita, Chita, and Lilla, dressed in black and red, danced on the stage the first waltz. The dance was introduced in society, and, known as "Cosa rara" or "Langaus," was the fashion. The name was afterward changed to "Wiener Walzer."

At that time the waltz, or "Deutsche," as it was frequently called, was an agreeable gliding dance, a more popular "Ländler," a simpler "Schleifer." The first waltz tune is said to have been the folk-song, "O du lieber Augustin" (1670), and another early favorite was "Hab' ich kein Federbett, schlaf' ich auf Stroh." The dance step was sharply marked, and the motive of the short melody was repeated almost measure for measure. The waltz was then in two parts, and each part had eight measures. The Peasants' Dance in von Weber's " er Freischütz" is an excellent imitation of the old "Deutsche."

Mr. Ludwig Eisenberg says in the chapter, "The City of the Waltz," in his Life of Johann Strauss (Leipsic, 1894), that the "Deutsche" lasted at Vienna far down the nineteenth century; that it was not unlike the "Ländler" of the Bavarian "Schuhplattler," which, as described by others, is a Tyrolese dance in which the performer strikes the uppers of his shoes with his hands. There was much stamping of the measure, and there was ever-increasing jollity.

The form and character of the modern German waltz music are derived from von Weber's "Invitation to the Dance," which was composed as a brilliant rondo for the pianoforte in 1819.

Certain Frenchmen insist that the waltz is nothing more than the old volte, which, danced by Henry III., was in fact the *valse à trois temps*. "The description of it given by Thoinot Arbeau in 1589 identifies it with the *saltatio duorum in gyrum*,† to quote the definition of the waltz in Trévoux's Dictionary." Castil-Blaze says in his book, "La Danse et les Ballets": "The waltz we took from the Germans again in 1795 had been a French dance for four hundred years."

'his volte went from Provence to the court of the Valois. Thoinot Arbeau (Tabourot) thus described it: "And you shall return her to her seat, where, put what face on it she may, she will find her shaken-up brain full of swimmings and whirlings; and you will not, perhaps, be much better. I leave you to consider if it be decorous for a young girl thus to straddle and stride, and whether, in this Volte,

*Mozart introduced an air from "Cosa rara" in the supper music in the opening of the finale of the second act of "Don Giovanni." The music is played by oboes, clarinets, bassoons, horns, and 'cellos. Leporello exclaims while Don Giovanni is eating: "Bravi! 'Cosa rara!'" and Don Giovanni asks, "Che ti par del bel concerto?"

†The dancing of two in a circuitous course.

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honor and health be not hazarded. . . . You may pursue the Volte thus through many turnings, whirling now to the right, now to the left."

That the objections of the good canon of Langres were not unfounded may be seen by the long description given of the volte by Ludovic Celler in "Les Origines de l'Opéra et le Ballet de la Reine" (Paris, 1868). Celler, whose real name was Louis Leclerq, says that the volte was a development of the gaillarde. The measure was ternary and the rhythmic beat was binary. The dancer faced the assistant. First movement, a leap on the left foot and a turn so as to present the left shoulder; second, a leap on the right foot and a turning of the back; third, a high leap with joined feet and a showing of the right shoulder. Beginning again this manœuvre and starting with the last position, the dancer came to present his back. Repeating the movements thrice, he was then in the first position; if he performed the series of steps a fourth time, he found himself a beat ahead at the end of the first series, and he faced the assistant with his feet together. Thus he had turned completely around twice. The woman dancer had still more to do. With her partner she made five steps to the right, five to the left to salute. She was then on the right side of the cavalier, who put her on his left, but in passing gallantly to the right of her. He threw his arm about her waist, held her fast, rather high up, so as to bear her weight on his thigh. He placed his right hand at the base of the damozel's torso, below the busk of her corset, raised his burden, pushing forward with the thigh on which the dancer was seated, as it were, and he then executed the movements of the volte. She, to aid him, threw her right arm around his neck, while with her left hand she kept her petticoat quiet. Several turns of the volte were then repeated at pleasure.

Queen Marguerite, wife of Henry IV., was an admirable dancer of the volte. Ronsard described her at her wedding ball, and, personifying her as Charity, wrote:—

> Comme une femme elle ne marchait pas,
> Mais en roulant divinement le pas,
> D'un pied glissant coulait à la cadence.
> Le Roy dançant la volte provençalle

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Elle, suivant d'une grande douceur,
A bonds légers voloit parmy la salle.
De marbre exquis taillé par artifice,
Sa jambe estoit, ses pieds estoient petis,
Tels qu'on les feint à la belle Thétis,
Sur fondement d'un si bel édifice.

The male dancer was obliged to exert considerable physical force, and his partner had no easy task. It was often necessary, and indeed the custom, to change the under-garments in the course of the ball: witness the story of Henry III., when he was Duke of Anjou, and of Marie de Clèves.

For the sake of the volte the women of the court were coquettish in the matter of highly ornamented garters, and they wore underclothing of gold or silver cloth adorned with cords worked cunningly in purple.

Desrat says that the waltz, incorrectly called the *valse à deux temps* (two beats) instead of *à deux pas* (two steps), is of Russian origin. "It should be called the 'two step' waltz because it consists of two steps, danced to a bar of three beats, the time proper to all waltzes. I can speak with authority of the introduction of the *Valse à deux pas* into France, for it was first taught to my father under the following circumstances: in 1839 the Baron de Nieuken, an *attaché* at the Russian Legation, was taking dancing lessons from my father. These lessons were given after the fashion then usual, and comprised all the rudimentary exercises, battements, pliés, etc. One evening the Baron was going to a grand ball given by the Comte de Molé, then Foreign Minister, and he expected to dance with some charming Russian ladies. He accordingly asked his teacher to practise the steps with him. Great was my father's wrath at hearing him talk of a waltz with two steps, for this seemed to him a manifest contradiction to the three beats of the accepted waltz measure. But he was soon appeased when he saw that his pupil made his chassé by taking the first step to the first *two* beats and the second step to the third beat. My father at once understood that the chassé was composed of one long slow step and one short quick one. Master and pupil waltzed together amicably, and M. de Nieuken's success was so complete that from this night the aristocracy in a body forsook the *Valse à trois temps* for that *à deux pas*."

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Saint-Ibald's recommendation to waltzers may now be pertinently quoted from Vuillier's "History of Dancing":

En dehors tes pieds tourneras,
Et tes jambes également.
Haute toujours la tête sera,
Et portée gracieusement.
Au bras droit ta dame enlaceras,
La conduisant solidement.
Ta main gauche légère auras,
Et ton bras gauche mêmement.
Toujours dans ton pas glisseras,
Tes deux pieds aussi souplement.
Joyeux et gai tu balseras,
Sans jamais sauter follement.
Trois pas égaux, rhythmés, feras
En l'antique valse à trois temps.
Du pied gauche tu commenceras,
Et du droit suivras lentement.
En avant, en arrière, iras,
Et ta dame réciproquement.
De la mesure esclave seras,
Et ta valseuse également.
Quand la valse tu finiras,
Dame remercieras poliment.
Au buffet tu l'amèneras,
Et du punch boiras seulement.

Vuillier says that the waltz was first danced on a Parisian stage in the ballet, "La Dansomanie." This "folie pantomime" in two acts was produced at the Opéra the 25th Prairial, year VIII. (June 14, 1800). The ballet was arranged by the Citizen Pierre Gardel, and the music was composed by the Citizen Méhul. Théodore de Lajarte, in his "Bibliothèque musicale du Théâtre de l'Opéra" (Paris, 1878), a most carefully compiled work, does not mention this fact, nor does Arthur Pougin in his "Méhul" (Paris, 1893), although Pougin tells us that Gardel shone as author, dancer, and virtuoso, for during a *pas de trois* danced by the women he played a violin solo "with an accuracy, method, and style that would have done honor to a distinguished professor." Castil-Blaze, however, in his "Théâtres Lyriques de Paris" (Paris, 1855), says of "La Dansomanie": "The new ballet permitted the introduction on the stage of a dance that was then extremely fashionable in the parlors. The waltz which we had taken from the

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Germans in 1795 had been for four centuries a French dance: witness the book of Père Aubri, a Cordelier, which is entitled 'La Valse d'Enfer et périlleuse.' It was a prelude, a forerunner of Victor Hugo's 'La Ronde du Sabbat.' Père Aubri wrote at the beginning of the fourteenth century."

Alfred de Musset, in "La Confession d'un Enfant du Siècle," said of the waltz: "I know nothing more noble, nothing more wholly worthy of a beautiful woman and a young man: all dances in comparison with it are insipid commonplaces or pretexts for the most insignificant conversation"; and Murger characterized the waltz as "Le Pas de charge de l'Amour." It appears that about 1859 the *valse à cinq temps* was introduced at Paris, but it was abandoned quickly.

*
* *

The waltz made its way to England about 1812. It was a slow movement in *trois temps*. In 1816 it was danced at Almack's; the wives of foreign ambassadors, the Countess de Lieven, the Princess Esterhazy, the Baron de Neumann, Lord Palmerston, were then famous for their skill, and the Tsar Alexander had danced at Almack's in his tight-fitting uniform. Yet there was opposition to the waltz. Miss Mitford wrote against it in 1814, and this opposition inspired by prudery was voiced by Byron, of all men in the world, in his "Waltz: An Apostrophic Hymn," which was written in the fall of 1812 and published anonymously in the spring of the following year. The poem was not well received, and Byron asked a friend to contradict the rumor that he, Byron, was the author.

But a form of waltz, the Waltz Allemande, was known in England before 1812, as is shown by pictures drawn in 1772 and by a caricature by Gillray, dated 1800, entitled "Waltzer au Mouchoir": "It illustrates an ingenious expedient towards surmounting the difficulty of spanning a waist too ample for the stretch of mere arms."

*
* *

These are merely notes for a history of the waltz, a dance that has yet to be studied by sociologists. As the waltz was danced in this

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country in the last seventies, it was an illustration of a famous page of De Quincey: *—

"From all which the reader may comprehend, if he should not happen experimentally to have felt, that a spectacle of young men and women *flowing* through the mazes of an intricate dance under a full volume of music, taken with all the circumstantial adjuncts of such a scene in rich men's halls—the blaze of lights and jewels, the life, the motion, the sea-like undulation of heads, the interweaving of the figures, the ανακυκλησις or self-revolving, both of the dance and the music, 'never ending, still beginning,' and the continual regeneration of order from a system of motions which forever touch the very brink of confusion—that such a spectacle, with such circumstances, may happen to be capable of exciting and sustaining the very grandest emotions of philosophic melancholy to which the human spirit is open. The reason is, in part, that such a scene presents a sort of mask of human life, with its whole equipage of pomps and glories, its luxury of sight and sound, its hours of golden youth, and the interminable revolutions of ages hurrying after ages, and one generation treading upon the flying footsteps of another; whilst all the while the overruling music attempers the mind to the spectacle, the subject to the object, the beholder to the vision. And although this is known to be but one phasis of life—of life culminating and in ascent—yet the other (and repulsive) phasis is concealed upon the hidden or averted side of the golden arras, known but not felt: or is seen but dimly in the rear, crowding into indistinct proportions. The effect of the music is to place the mind in a state of elective attraction for everything in harmony with its own prevailing key."

SYMPHONY IN D MAJOR, NO. 2, OP. 36 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

In 1801 Beethoven's deafness, which had begun with a roaring in his ears, grew on him. He suffered also from frightful colic. He consulted physician after physician. He tried oil of almonds, cold baths and hot baths, pills and herbs and blisters. He was curious about galvanic remedies, and in his distress he wrote: "I shall as far as possible defy my fate, although there must be moments when I shall be the most miserable of God's creatures. . . . I will grapple with fate; it shall never pull me down."

* "Autobiography," pp. 198, 199, vol. i., Edinburgh edition of 1889.

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Dr. Schmidt sent him in 1802 to the little village of Heiligenstadt, where, as the story goes, the Emperor Protus planted the first vines of Noricum. There was a spring of mineral water,—a spring of marvellous virtues,—which had been blessed by Saint Severinus, who died in the village and gave the name by which it is known to-day. Beethoven's house was on a hill outside the village, isolated, with a view of the Danube valley. Here he lived for several months like a hermit. He saw only his physician and Ferdinand Ries, his pupil, who visited him occasionally.

Nature and loneliness did not console Beethoven. He had been in dismal mood since the performance of the First Symphony (April 2, 1800). The powers of darkness, "finstere Mächte," to quote Wasielewski's phrase, had begun to torment him. He had already felt the first attacks of deafness. It is possible that the first symptoms were in 1796, when, as a story goes, returning overheated from a walk, he plunged his head into cold water. "It would not be safe to say that the smallpox, which in his childhood left marks on his face, was a remote cause of his deafness." In 1800–01 Beethoven wrote about his deafness and intestinal troubles to Dr. Wegeler, and to the clergyman, Carl Amenda, in Kurland. It was at the beginning of October, 1802, that Beethoven, at Heiligenstadt, almost ready to put an end to his life, wrote a letter to his brothers, the document known as "Beethoven's will," which drips yew-like melancholy.

Furthermore, Beethoven was still passionately in love with Giulietta Guicciardi, of whom he wrote to Wegeler, November 16, 1801: "You can hardly believe what a sad and lonely life I have passed for two years. My poor hearing haunted me as a spectre, and I shunned men. It was necessary for me to appear misanthropic, and I am not this at all. This change is the work of a charming child who loves me and is loved by me. After two years I have again had some moments of pleasure, and for the first time I feel that marriage could make me happy. Unfortunately, she is not of my rank in life, and now I certainly cannot marry." Beethoven, however, asked for her hand. One of her parents looked favorably on the match. The other, probably



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the father, the Count Guicciardi, refused to give his daughter to a man without rank, without fortune, and without a position of any kind. Giulietta became the Countess Gallenberg. Beethoven told Schindler that after her marriage she sought him out in Vienna, and she wept, but that he despised her.

Yet during the sad period of the winter of 1802–03 Beethoven composed the Second Symphony, a joyous, "a heroic lie," to borrow the descriptive phrase of Camille Bellaigue. For many years biographers of Beethoven gave 1800 as the date of the composition. Autograph sketches bought by Kessler of Vienna, for from one florin twenty-five to three florins, at the sale of the composer's effects, fix the year as 1802. These sketches contain the musical ideas of the Pianoforte Concerto in D major (1805), of the overture on the name of Bach (1822), of an overture, or an opera, "Macbeth" (1808). The sketches for the symphony are mixed with those of three sonatas for pianoforte and violin (Op. 30); three pianoforte sonatas (Op. 31); the trio, "Tremate" (Op. 116). The symphonic sketches fill completely seven large pages.

The autograph score of the Second Symphony has been lost, and it thus shared the fate of that of the First Symphony. The separate parts were published in March, 1804, by the Bureau of Arts and Industry (afterward Haslinger) at Vienna. The title ran: "Grand Symphony, composed and dedicated to His Highness Monseigneur the Prince Charles de Lichnowsky,* by Louis Beethoven, Op. 36." The score was not published until 1820.

The symphony was arranged by Beethoven as a trio for pianoforte, violin, and violoncello, and published in September, 1806. An arrangement by Ries as a quintet, with double-bass, flute, and two horns *ad lib.*, was published in 1807. Hummel's arrangement for pianoforte, with accompaniment of flute, violin, and violoncello, was published in London in 1826.

The first performance of the Second Symphony was at the Theater an der Wien, April 5, 1803. The programme included Beethoven's oratorio, "Christus am Oelberge," the First Symphony, the Concerto in C minor for pianoforte and orchestra, and, according to Ries, "a new piece which I do not remember." The rehearsal began at 8 A.M.,

*An interesting account of this prince and his relations with Beethoven is to be found in "Beethoven's Widmungen," by Dr. Carl Leeder, of Vienna, a series of articles contributed to *Die Musik*, Jahrg. III., Heft 12, 13, 19, 23; Jahrg. IV. (1904–05), Heft 21, 22.

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and it was "a terrible one, which lasted two hours and a half, and left Beethoven more or less discontented." Ries adds: "The Prince Charles Lichnowsky, who had been present from the beginning, ordered large baskets of bread and butter, cold meat, and wine to be brought in. He invited in a friendly manner every one to partake, and all helped themselves with both hands. As a result everybody grew good-humored. Then the prince demanded that the whole oratorio should be rehearsed again, so that it would go well at night, and the first work of this kind that Beethoven had produced might be performed publicly in a manner worthy of the composer. The concert began at six o'clock, but it was so long that certain pieces were not performed." The prices of admission were raised. Some were doubled, and the prices of the reserved seats were tripled. The receipts amounted to eighteen hundred gulden.

The review of the concert published in the *Allgemeine musikalische Zeitung*, May 25, 1803, was very short, and no mention was made of the symphony. The reviewer gave four lines to the oratorio, and reproached Beethoven for having raised the admission prices. The symphony was performed at Leipsic, April 29, 1804, and Spazier characterized it as "a gross monster, a pierced dragon which will not die, and even in losing its blood (in the finale), wild with rage, still deals vain but furious blows with his tail, stiffened by the last agony." Spazier, who died early in 1805, was described by his contemporaries as a learned and well-grounded musician and a man of sound judgment.

A Leipsic critic found that the symphony would gain if certain passages were abbreviated and certain modulations were sacrificed. Another declared that it was too long; that there was an exaggerated use of the wind instruments; that the finale was bizarre, harsh, savage. Yet he added that there was such fire, such richness of new ideas, such an absolutely original disposition of these ideas, that the work would live; "and it will always be heard with renewed pleasure when a thousand things that are to-day in fashion will have been long buried."

This symphony was played in Boston on November 12, 1842, at a concert of the Boston Academy of Music, for the first time in the city "with full orchestra."

***

The sketch of Berlioz may here serve as an analysis: "In this symphony everything is noble, energetic, proud. The Introduction (largo) is a masterpiece. The most beautiful effects follow one another without confusion and always in an unexpected manner. The song

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

is of a touching solemnity, and it at once commands respect and puts the hearer in an emotional mood. The rhythm is already bolder, the instrumentation is richer, more sonorous, more varied. An allegro con brio of enchanting dash is joined to this admirable adagio. The gruppetto which is found in the first measure of the theme, given at first to the violas and violoncellos in unison, is taken up again in an isolated form, to establish either progressions in a crescendo or imitative passages between wind instruments and the strings. All these forms have a new and animated physiognomy. A melody enters, the first section of which is played by clarinets, horns, and bassoons. It is completed *en tutti* by the rest of the orchestra, and the manly energy is enhanced by the happy choice of accompanying chords.

"The andante * is not treated after the manner of that of the First Symphony: it is not composed of a theme worked out in canonic imitations, but it is a pure and frank song, which at first is sung simply by the strings, and then embroidered with a rare elegance by means of light and fluent figures whose character is never far removed from the sentiment of tenderness which forms the distinctive character of the principal idea. It is a ravishing picture of innocent pleasure which is scarcely shadowed by a few melancholy accents.

"The scherzo is as frankly gay in its fantastic capriciousness as the andante has been wholly and serenely happy; for this symphony is smiling throughout; the warlike bursts of the first allegro are wholly free from violence; there is only the youthful ardor of a noble heart in which the most beautiful illusions of life are preserved untainted. The composer still believes in immortal glory, in love, in devotion. What abandon in his gayety! What wit! What sallies! Hearing these various instruments disputing over fragments of a theme which no one of them plays in its complete form, hearing each fragment thus colored with a thousand nuances as it passes from one to the other, it is as though you were watching the fairy sports of Oberon's graceful spirits.

"The finale is of like nature. It is a second scherzo in two time, and its playfulness has perhaps something still more delicate, more piquant."

* *
*

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

* Berlioz here refers, of course, to the Larghetto. In a sketch-book of Beethoven, dated 1801–02, the theme of this Larghetto is given to the horns, not to the strings.

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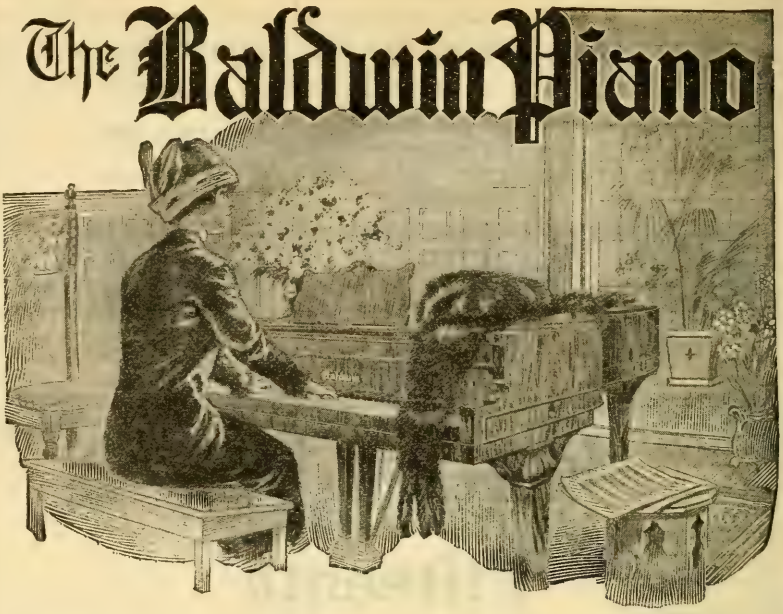
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III. Mesto ed assai tranquillo.
IV. Vivace.

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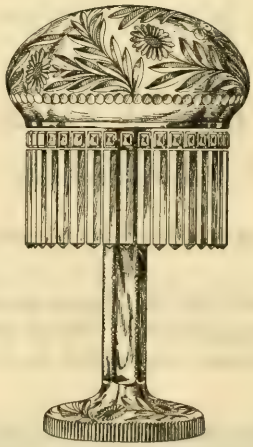
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SYMPHONY IN D MAJOR, OP. 10 . . . . . ERWIN LENDVAI

(Born at Budapest, June 4, 1882; now living in Berlin.)

This symphony was produced at Bonn on November 20, 1909, at a concert of the City Orchestra. Heinrich Sauer was the conductor. It was performed in Berlin, December 10 of the same year. A revised version was produced at the Festival of the Allgemeine Deutsche Musikverein at Dantzic on May 31, 1912.

When the symphony was produced at Bonn, the four movements were entitled respectively "Invocation," "Fantasie," "Nänie," "Bachanal." Castanets were in the orchestra. The titles are not to be found in the score published in 1912, nor is there any hint at a programme.

The symphony, dedicated "in gratitude to Dr. Erich Prieger of Bonn," is scored for one piccolo, two flutes, three oboes (one interchangeable with English horn), one small clarinet, two ordinary clarinets, one bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, one bass trumpet, two tenor trombones, one bass trombone, one bass tuba, kettledrums, bass drum, side-drum, triangle, cymbals, Glockenspiel, gong, harp (two harps, if possible), organ (*ad lib.*), and the usual strings.

I. Andante religioso, D minor, 3-4. After a prelude of harp and

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organ, the bass clarinet, 'cello, and double-bass expose the chief and long-drawn-out motive. The first measures of this motive are of great importance in the structure of this movement and also in the thematic development throughout the symphony. They persist even in the more elaborate or dramatic moments. The third and fourth measures of this motive find striking expression in a violin solo (delicatissimo e molto tranquillo), then in the horns, and, in imitation, in the augmentation of the chief thought (fortissimo). There is a mystical episode built on the empty fifths (B–F sharp), which leads by an imposing crescendo to the section Largo e solenne (D major, 3-4), in which the chief theme and the chief motive of the third movement, which has already appeared, are contrapuntally blended. Over a long organ point on the tonic, with a fragment of the chief motive appearing in strings, wood-wind, harp, and horns, the movement comes to a peaceful ending.

II. Con moto, D minor, 2-4. This movement, no more than the first, reminds one of the conventional Allegro of sonata form. A poignant theme for bassoons and horn appears over kettledrum beats and a restless unison of violas and 'cellos. Oboes, clarinets, and the other horns enter and lead to a great climax. Triplets for wood-wind opposed to the strings lead to an Allegretto scherzando section, full of contrasts between short but sharply defined themes. The mood changes and again becomes pathetic. After a general pause, the first theme of the Con moto appears after the manner of a choral in the brass, while there are figures in sixteenths for strings and wood-wind.

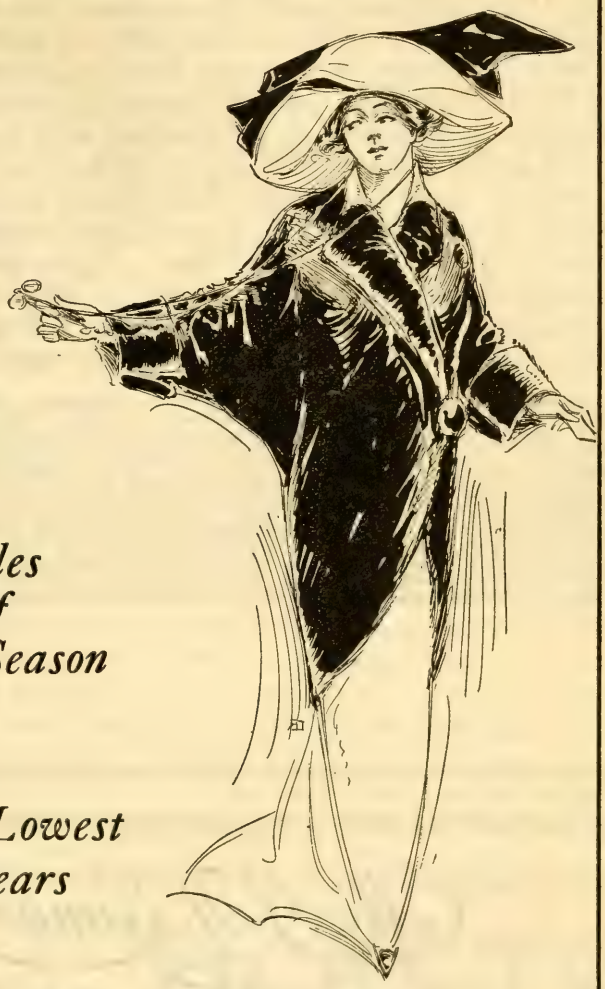
III. Mesto ed assai tranquillo, 6-4. The characteristic progressions of sixths in the first movement now appear broadened and richer in harmonic form, as an independent song motive of lyrically religious nature, which holds sway until the Andante mysterioso. Here the English horn has a melancholy song, while 'cellos and double-basses, pizzicati, have the lower voice borrowed from the melodic line of the chief motive. The use of the organ, muted string instruments in solo work, the figuration for harp, and the tones of the Glockenspiel give a peculiar orchestral coloring, which enhances the poetic impression.

IV. Vivace, 3-4. There is an attempt at wit and humor. The themes are developed with rhythmic surprises. Bassoons and double-bassoons begin the movement with "grotesquely comical" measures. Two horns then take up the thematic exposition. This theme is afterwards used as a lower voice. With the exception of a short lyrical episode, the first portion of the movement is built joyfully on this theme. After a boisterous tutti there is a new and exulting melodic thought. The two groups of themes are repeated with free transformations, so that there is the appearance of the sonata form. In the Coda the second chief theme is used in augmentation.*

*This analysis is condensed from an article by Robert Müller Hartmann.

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Erwin Lendvai was a pupil of Hans Koessler* at the Music Academy of Budapest. He was granted a *Reise-stipendium* and went to Italy in 1905. He was instructed for a time by Puccini at Milan. The catalogue of his compositions includes four violoncello pieces in the form of a Suite, Op. 3; three organ pieces, Op. 4; Choral Suite for female voices, "Nippon," Op. 5; eight old Japanese songs for medium voice, Op. 6; "Venice," a nocturne for pianoforte, based on Nietzsche's poem "An der Brücke Stand," etc., Op. 6 A; Scherzo for orchestra, Op. 7; Three Fragments for pianoforte, Op. 9; Symphony in D major, Op. 10; Trio for violin, viola, and violoncello, Op. 11 (produced on October 31, 1911, in Berlin by the Rozé Quartette); Five Pictures for pianoforte, Op. 12; Festival March for orchestra. It is said that Lendvai is at work on music for Hauptmann's drama "Elga." For the greater part of this biographical information I am indebted to Mr. Felix Borowski, the accomplished music critic of the Chicago *Record Herald* and the editor of the admirable Programme Books of the Theodore Thomas Orchestra.

*Hans Koessler was born January 1, 1853, at Waldeck (Fichtelgebirge). In 1871 he was organist at Neumarkt. From 1874 to 1877 he studied with Rheinberger at the Royal Music School, Munich. In 1877 he was appointed teacher of theory and chorus singing at the Dresden Conservatory and conductor of the Dresden Liedertafel, which in 1880 took the first prize in international competition at Cologne. In 1881 Koessler was engaged at Cologne as conductor at the City Theatre. From there he went to Budapest as teacher of organ and chorus singing at the Landesmusikakademie, and after Volkmann's death (1883) he took charge of the class in composition. Among his works are a symphony; a violin concerto in one movement (first played by Jenö Hubay at Budapest in January, 1898, later in other cities, as at the Gewandhaus, Leipsic, February 10, 1898, Bremen, etc.); "Sylvesterglocken," for solo voices, chorus, orchestra, organ (Gewandhaus, Leipsic, February 18, 1897; Berlin, January 17, 1898); two string quartets, string quintet, string sextet, violin sonata, 'cello sonata; waltz suite for piano; mass for female voices and organ; choruses, songs; an opera, "Der Münzenfranz" (Strassburg, 1902). His Symphonic Variations, "dedicate to the manes of Johannes Brahms," were performed in Boston at a concert of the Boston Symphony Orchestra on March 15, 1902.

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A "Faust" Overture . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and it was named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, and ended in the Rue Pirouette; and it was known for a time in the seventeenth century as the Rue des Toilières. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which the illustrious Molière is said to have been born; and a tablet in commemoration of this birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; and he was obliged to do all manner of drudgery to support himself. He wrote songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's

* Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.

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"Faust,"' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. (This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803–37), the play-actress, as Gretchen, was greatly admired.*

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players, unable to discover any purpose of the composer, held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story. "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

* Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grewsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It is said that the overture obtained "unanimous applause," and it added, "We hope to hear it very soon"; but it did not give the title of the overture.

But Glasenapp, a lover of detail, says in his Life of Wagner that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that same year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. The overture to "Christoph Columbus" was performed at Leipsic (April 2, 1835), in the Gewandhaus when Christian August Pohlenz conducted it; at Magdeburg (May 2, 1835), when Wagner conducted; at Leipsic (May 25, 1835); at Riga (April 1, 1838); and at Paris (February 4, 1841), at a concert of the *Gazette Musicale* to its subscribers.*

* Laube had said that this overture showed the composer in doubt as to whether he should follow in the footsteps of Beethoven or Bellini, and that the piece therefore made an impression somewhat like a Hegelian essay written in the style of Heine. H. Blanchard wrote in the *Gazette Musicale* after the performance: "This piece has the character and the form of a prelude: does it deserve the name overture, which the composer has well defined lately in this journal? Has he wished to paint the infinity of mid-ocean, the horizon which seemed endless to the companions of the famous and daring navigator, by a high tremolo of the violins? It is allowed us so to suppose; but the theme of the allegro is not sufficiently developed and worked out; the brass enter too uniformly, and with too great obstinacy, and their discords which shocked trained and delicate ears did not permit just valuation of M. Wagner's work, which, in spite of this mishap, seemed to us the work of an artist who has broad and well-arranged ideas, and knows well the resources of modern orchestration."

Specht wrote in the *Artiste* concerning the "Columbus" overture: "The composer of the overture, 'Christopher Columbus,' Herr Richard Wagner, is one of the most distinguished contributors to the *Gazette Musicale*. After the skilful way in which he had expounded his theories on the overture in that journal, we were curious to see how he would apply them in practice. The 'Columbus' overture may be divided into two main sections; the first depicts the doubts and discouragement of the hero, whose dogged adherence to his plan is dictated by a voice from above. Unfortunately, the leading theme, intended to express this idea, was entrusted to the trumpets, and they consistently played wrong; the real meaning of a cleverly worked out composition was, therefore, lost on all but a mere handful of serious listeners. The ideas in the work show dignity and artistic finish, and the extremely brief closing Allegro gives exalted expression to Columbus's triumph."

Three unfamiliar overtures by Wagner, the "Polonia" (1836), the "Columbus," and the "Rule Britannia" (1835–37), were performed for the first time in England at the Queen's Hall, London, January 2, 1905, Mr. Henry J. Wood conductor. The *Pall Mall Gazette* said of the "Columbus" overture: "The subject naturally attracted him who was at the time girding on the armor with which he was destined to storm the future. A great deal of the 'Columbus' is very strong very noisy, and very theatrical; but there is one passage of extremely great beauty, in which a peculiar sense of a very softly moving sea is realized, the kind of thing, for example, which Mr. Kipling attempted to sing in words like this,—

'Where the sea egg flames on the coral, and the long-backed breakers croon
Their ancient ocean legends to the lazy locked lagoon,'—

with a true sense of the endless seas in the South." The "Polonia" overture, edited by Felix Mottl, was played at Chicago by the Theodore Thomas Orchestra, February 21, 22, 1908. The "Christopher Columbus" overture, edited by Mottl, was played by the Philadelphia Orchestra at Philadelphia, February 14, 15, 1908.

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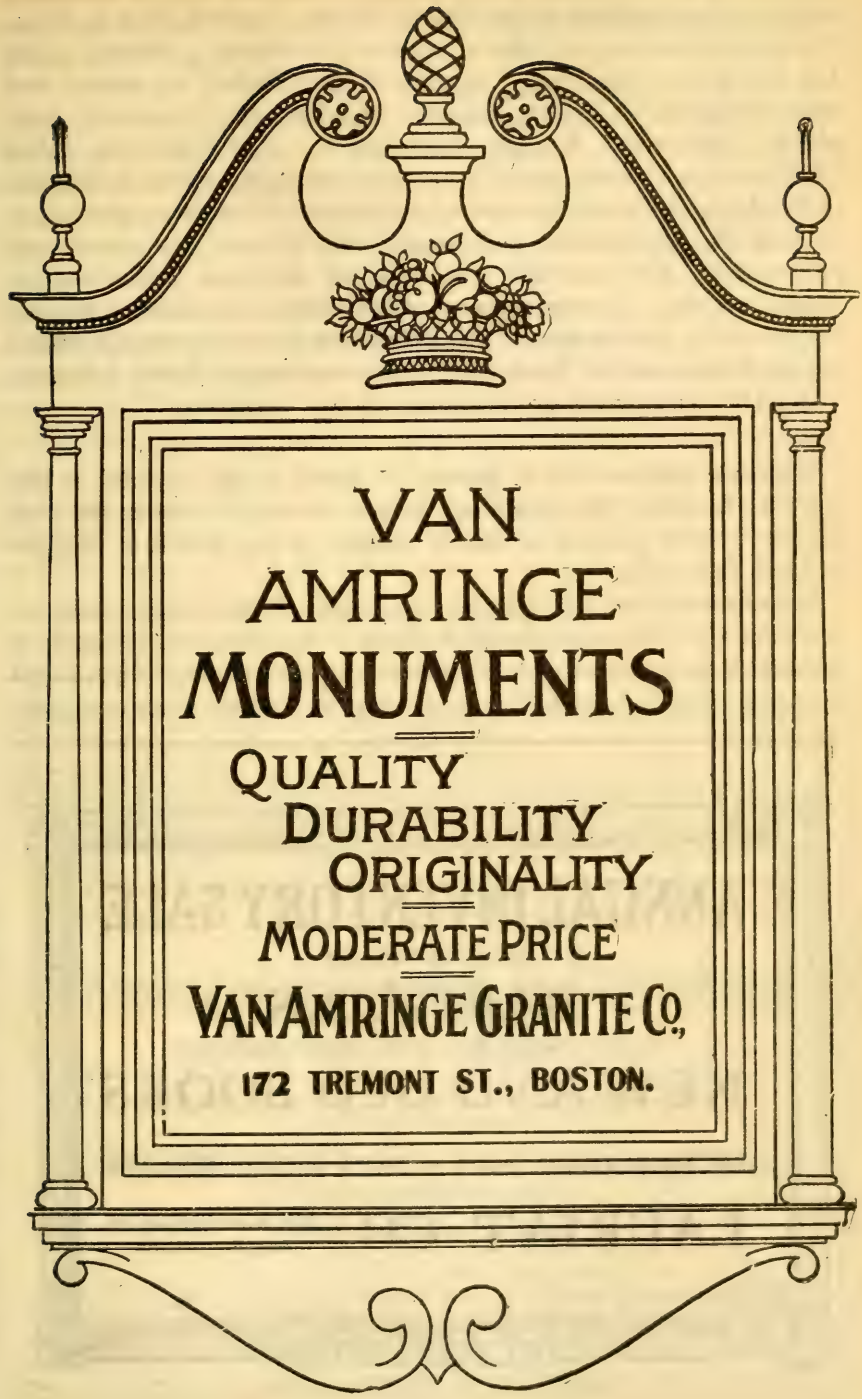
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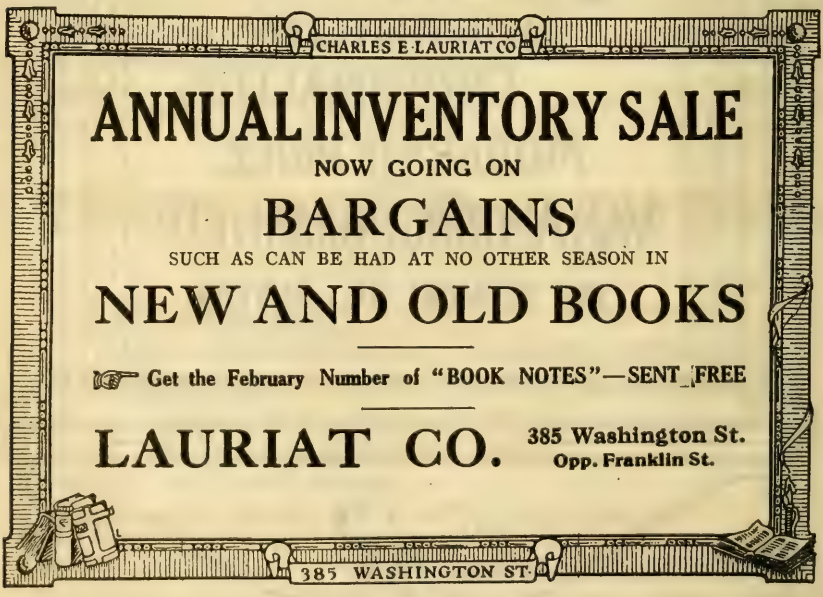

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The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. The programme was as follows: overture to Goethe's "Faust" (Part I.), Wagner; "The First Walpurgis Night" ballad for chorus and orchestra, poem by Goethe, music by Mendelssohn; "Pastoral" Symphony, Beethoven. Wagner conducted it. The work was called "Berliozian programme music": and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas, as we shall see, the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

*
* *

Wagner's purpose was to portray in music a soul "aweary of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." This purpose is clearly defined in the letters of Wagner to Liszt and Uhlig.

Wagner wrote to Liszt (January 30, 1848): "Mr. Halbert tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important ques-



tion is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again."*

In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will be seen that he had already produced the overture at Weimar.† "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and—forgive my opinion—the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would

* The Englishing of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.

† This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation and went well."

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gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner answered (November 9, 1852): "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a Tone-poem for Orchestra.'"

Compare with this Wagner's letter to Theodor Uhlig (November 27, 1852): "Liszt's remark about the 'Faust' overture was as follows: he missed a second theme, which should more plastically represent 'Gretchen,' and therefore wished to see either such an one added, or the second theme of the overture modified. This was a thoroughly refined and correct expression of feeling from him, to whom I had submitted the composition as an 'Overture to the first part of Goethe's "Faust."'* So I was obliged to answer him that he had beautifully caught me in a lie when (without thought) I tried to make myself or him believe that I had written such an overture. But he would quickly understand me if I were to entitle the composition 'Faust in Solitude.' In fact, with this tone-poem I had in my mind only the first move-

* This was the title of the overture when it was performed for the first time at Dresden.

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ment of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust. Already I had theme and mood for it: then—I gave the whole up, and—true to my nature—set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music, into the clearness of the drama. However, that composition is still not uninteresting to me; only, if one day I should publish it, it would have to be under the title, 'Faust in Solitude,' a tone-poem. (Curiously enough, I had already resolved upon this '*tone-poem*' when you made so merry over that name—with which, however, I was forced to make shift for the occasion.)"

Liszt asked (December 27, 1852) if Wagner could not prepare his new version of the overture for performance at a festival at Carlsruhe: "I am glad that my marginal notes to your 'Faust' overture have not displeased you. In my opinion, the work would gain by a few *elongations*. Härtel will willingly undertake the printing; and, if you will give me particular pleasure, make me a present of the manuscript when it is no longer wanted for the engraving. This overture has lain with me so long, and I have taken a great fancy to it. If, however, you have disposed of it otherwise, do not mind me in the least, and give me some day another manuscript."

Wagner wrote to Liszt from Zürich (January 19, 1855), and congratulated him on the completion of his "Faust" symphony: "It is

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an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:—

Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
Er kann nach aussen nichts bewegen;
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhasst!

but I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:—

The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zürich. Wagner conducted, and had the intention of dedicating the overture to Mathilde Wesendonck. He concluded that the motto would depress her. So he sent her the score with these words inscribed: "R. W. Zurich Jan. 17, 1855 in memory of his dear Wife,"—*zum Andenken S(einer) l(ieben) F(rau)!*

Liszt wrote January 25 of that year: "You were quite right in arranging a new score of your overture. If you have succeeded in making the middle part a little more pliable, this work, significant as it was before, must have gained considerably. Be kind enough to have a copy made, and send it me *as soon as possible*. There will probably be some orchestral concerts here, and I should like to give this overture at the end of February."

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Wagner replied: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarsenesses which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:—

'Ein unbegreiflich holder Drang,
Trieb mich durch Wald und Wiesen hin,' etc.

The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to *pay me well* for it, I might still be inclined to publish it. Will you try the Härtels for me? A little money would be very welcome in London, so that I might the better be able to save something there. Please see to this."*

* Wagner had been invited in January, 1855, to conduct the concerts of the Philharmonic Society, London, in March, April, May, and June.

"The post had been suggested as an excellent one for seven musicians who, for various reasons, were bound either to fulfil other engagements or, by a certain clause which declared it illegal to offer the conductorship of these concerts to any one who was resident in London, were compelled to refuse it. The eighth musician to whom application was made was Richard Wagner. It is a subtle commentary upon the change which had come over the dream-spirit of the world, when, among the musicians of that period, Wagner should be reckoned as a mere eighth. The comments which were made in every direction boded not much good for the popularity of Wagner in London. Wagner, of course, at this point undergoing the throes of the great man persecuted by contemporaries, had determined to win by sheer force of character. Through all the intricacies of correspondence and criticism, of vehement passions raised here and there, of accusations against musical accuracy, of declarations that Wagner was a mere impostor, and all the rest of it, Wagner remained true to his own ideal of self, despite everything. On March 12, 1855, he conducted his first Philharmonic concert in town, the programme including works by Beethoven, Mozart, Haydn, and Weber. J. W. Davison gave what is described by Mr. Ellis as a surprisingly mild criticism of this concert. So the tale wags on, the critics practically ignoring Wagner and pitting themselves against his prevailing genius. Chorley's *Athenæum* article is nothing more than disgusting to one who reads it anew at the present day. It is described by Mr. Ashton Ellis as 'the kick of a contemptible bully.' In any case, as time went on, the critics seem to have

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Liszt approved the changes, and sent the score to the Härtels. "If you are satisfied with an honorarium of twenty louis d'or, write to me simply 'Yes,' and the full score and parts will soon be published. To a larger honorarium the Härtels would not agree."

Wagner answered from London: "Let the Härtels have my 'Faust' overture by all means. If they could turn the twenty louis d'or into twenty pounds, I should be glad. In any case, they ought to send the money here as soon as possible. I do not like to dun the Philharmonic for my fee, and therefore want money. . . . The publication of this overture is, no doubt, a weakness on my part, of which you will soon make me thoroughly ashamed by your 'Faust' symphony." But Härtel did not consent to the change of louis d'or into pounds. Wagner complained (May 26, 1855) of an "abominable arrangement" of the overture published by the same firm; he also spoke of wrong notes in manuscript score as well as in the arrangement. "You will remember," wrote Wagner, "that it was a copy which I sent to you for your own use, asking you to correct such errors as might occur in your mind, or else to have them corrected, because it would be tedious for me to revise the copy." At the end of 1855 or very early in 1856 Wagner wrote: "I also rejoice in the fiasco of my 'Faust' overture, because in it I see a purifying and wholesome punishment for having published

become divided, if only in a small way, into distinct camps; some were faintly for, and some were rabidly against Wagner. Chorley describes certain movements from 'Lohengrin' as being those in which there 'is not even a pretext of melody'; he also describes the Prelude as an idea, 'if idea it be,' which recalls 'Euryanthe.' One need not go further into the details of this bulky but highly interesting biography, save by explaining that the last chapter is devoted to a general summary of the hostile attacks which Wagner had to endure, a chapter written under the title of 'Requiescant.'"—*Vernon Blackburn in the Pall Mall Gazette.*

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the work in despite of my better judgment; the same religious feeling I had in London when I was bespattered with mud on all sides."

* * *

The manuscript score of the original edition is in the Liszt Museum at Weimar. The manuscript of the revised edition is, or was until a very recent date, at Wahnfried in Bayreuth.

The first performance of the overture in Paris was at a Pasdeloup concert, March 6, 1870.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players. The music was then praised by Mr. John S. Dwight as "profound in sentiment, original in conception, logical in treatment, euphonious as well as bold in instrumentation, and marvellously interesting to the end." "It seemed," wrote Mr. Dwight, "to fully satisfy its end; it spoke of the restless mood, the baffled aspiration, the painful, tragic feeling of the infinite amid the petty, chafing limitations of this world which every soul has felt too keenly, just in proportion to the depth and intensity of its own life and its breadth of culture. Never did music seem more truly working in its own sphere, except when it presents the heavenly solution and sings all of harmony and peace." And this burst of appreciation was in 1857 and in the city of Boston.

The first performance of the overture in New York was by the Philharmonic Society, Mr. Eisfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. Sehr gehalten (Assai sostenuto), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instru-

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ments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. Sehr bewegt (Assai con moto), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached the cry of the wind instruments is again heard. There is a long development in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

Mr. MAX PAUER was born in London on October 31, 1866. He studied the pianoforte with his father, Ernst Pauer (1826–1905), composer, conductor, pianist, distinguished as editor of old music for virginal and harpsichord and more modern pianoforte music, and writer of pedagogic books. The son studied theory with Vincenz Lachner at Carlsruhe. After some concert tours he made London his dwelling-place, but in 1887 he went to Cologne, where he taught in the Conservatory and won a high reputation as a pianist. In 1897 he was appointed *Meisterschullehrer* at the Stuttgart Conservatory, and in 1908 he succeeded De Lange as director of that institution. He has composed some pianoforte pieces and edited a new edition of Lebert and Stark's "Pianoforte School" (1904). In 1893 he was appointed *Kammervirtuos* to the Grand Duke of Hesse.

He played for the first time in the United States at a concert of the Philharmonic Society in New York on January 16, 1913 (Mendelssohn's Concerto in G minor).



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Sketches of this concerto were made by Mendelssohn in November, 1830, at Rome. The concerto was completed in the beginning of October, 1831, at Munich. The parts were published in 1833, the score in 1862. The first performance was in the large hall of the Odeon, Munich, on October 17, 1831, at a concert for the benefit of the poor. Mendelssohn was the pianist. He conducted his symphony in C minor, Op. 11, also his overture to "A Midsummer Night's Dream." Breiting sang an air from "Euryanthe"; Bärmann played a clarinet solo; Mendelssohn improvised on the theme "Non più andrai" given to him by the king. The programme also included the finale in A major from "Lodoiska." There were thirty-two violins, six double-basses, and double sets of wind instruments. Mendelssohn wrote to his father: "Then came the concerto; I was received with long and loud applause; the orchestra accompanied me well, and the composition had also its merits, and gave much satisfaction to the audience; they wished to recall me, in order to give me another round of applause, according to the prevailing fashion here, but I was modest and would not appear." There was an audience of eleven hundred.

Mendelssohn said little in his letters about the composition of this work. He wrote to his sister Fanny from Rome, November 16, 1830: "A pianoforte concerto that I wish to write for Paris begins to float in my head." He was then at work on a psalm, "Non nobis, Domine," and purposed to finish an overture ("The Hebrides") and proceed with a symphony (No. 4, "Italian"). In February, 1831, he wrote that his "First Walpurgis Night" was assuming a form.



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On February 27, 1832, Mendelssohn played the concerto in the Erard Hall, and on May 28, 1832, at a concert of the Philharmonic Society in London. The first performance in German was at a Gewandhaus concert in Leipsic, October 29, 1835.

H. C. Timm played the concerto at a concert of the Philharmonic Society of New York in the Apollo Rooms of that city, January 17, 1846. U. C. Hill was the conductor.

The first performance in Boston was at a concert of the Boston Musical Fund Society on December 9, 1848. The pianist was John Liptrop Hatton. George J. Webb was the conductor.

The concerto, dedicated to Miss Delphine von Schauroth,* is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, the usual strings, and solo pianoforte.

"The score embraces the orthodox three movements, of which the first (in G minor and 4-4 time) is a brilliant *Allegro* developed from the customary two themes—both given out by the solo instrument; the second (which follows without pause) an expressive romanza-like *Andante*—in E major and 3-4 time, and the last (preceded by a longish *Presto* introduction) a dashing rondo—in G major, *Molto Allegro e vivace* and 4-4 time—containing (towards the close) some brief reminiscences of the themes of the first movement."

* * *

We have said above that this concerto was played for the first time in Boston by J. L. Hatton at a concert of the Boston Musical Fund Society. The concert was for the establishment of a charitable fund. The programme is worthy of reproduction. "J. G. Webb" was the conductor, whereas his name was G. J. Webb. We have shown that the statement about the first performance of Mendelssohn's concerto was erroneous.

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*Mendelssohn became acquainted with the Schauroth family in Munich. Miss Schauroth was a good pianist, and there was much music at her house.



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PART II.

3. Overture, "Roi de Yvetot" (First time) . . . . . *Adam*
4. Fantaisie sur "Le [*sic*] Norma" pour le violin [*sic*] . . . . *D. Alard*
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5. Recitative and Air "O, Ruddier than the Cherry" . . . . *Handel*
Mr. J. L. HATTON.
6. Fantaisie and Variations Brilliante [*sic*] for the oboe sur un Tema [*sic*] de Gustave ou le Bal Masque" . . . . . *De Ribas*
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7. Overture "La Sirene" . . . . . *Auber*
Full Orchestra.

The orchestra was composed in 1848 as follows: seven first violins, eight second violins, three violas, three 'cellos, three double-basses, two flutes, two clarinets, two oboes, English horn, two bassoons, four horns, two trumpets, two trombones, ophicleide, tympani, side-drum, pianoforte.

John Liptrot Hatton, born in Liverpool, October 12, 1809, was chiefly self-taught. He went to London in 1832, and settled there as a composer. In 1842 he was engaged at Drury Lane Theatre, where his operetta "The Queen of the Thames" was produced in 1844. In that year he went to Vienna to bring out his opera "Pascal Bruno." Returning to England, he published songs under the name of "Czapek." He visited the United States in 1848. He sang in Boston at concerts of the Handel and Haydn Society: 1848, December 24 and 31, "The Messiah"; 1849, February 11, 25, "Elijah." On December 16, 1849, he took the part of Severus when the Handel and Haydn produced Donizetti's opera, "The Martyrs," in concert form. He was otherwise busied in the musical life of Boston. As director of the music at the Princess Theatre, London, under Charles Kean, he composed music

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for "Macbeth" and "Sardanapalus," 1853; "Faust and Marguerite," 1854; "King Henry VIII.," 1855; "Pizarro," 1856; "King Richard II.," 1857; "King Lear," "The Merchant of Venice," "Much Ado about Nothing," 1858. He composed "Rose, or Love's Ransom," an opera, 1864; cathedral services, a mass, a concert overture, two fantasias for pianoforte and orchestra; anthems; a cantata, "Robin Hood," 1856; a sacred drama, "Hezekiah," 1877; volumes of part-songs and upwards of one hundred and fifty songs, some of which are still heard in the concert-room; pianoforte pieces. Hatton died at Margate, September 20, 1886.

ENTR'ACTE.

BRITISH OPERA: ITS POSSIBILITIES.

BY JOSEF HOLBROOKE.

(From the *Pall Mall Gazette* June 13, 1912.)

"At present, we know very well, there is no British opera at all," said Mr. Josef Holbrooke to a representative of the *Pall Mall Gazette*. "If one likes to be pessimistic on the subject in a country like this, one can be as pessimistic as he very well wants to. I happen, however, to be inclined otherwise. I am not, and never shall be, pessimistic about our country's chances in opera or anything else. You must remember this regarding opera, which is a tremendously expensive medium of expression, that the same tremendous fight was waged for the same national form of expression in Wagner's early days.

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"I think it is our duty to see that our writers and poets, as well as our musicians, have a fair show for the sake of establishing a national British opera. The word 'duty' is the only one to express what I mean. When I go into that very powerful social phalanx at Covent Garden, with its culture and all the most refined and intellectual people in England, I look round to see some form of appreciation of native effort in opera. Not only is it conspicuous by its absence, but you cannot even hear the English language on one or two nights during the season. When I mention this, I am always met with this extraordinary rejoinder, that it does not pay to put on English work, as the few attempts which have been made have been so bad that people will not pay to go to them. This is absolutely beside the question. There may be and, undoubtedly, have been cases when there have been dull and uninteresting operas by Englishmen produced.

"They have done the same thing in Germany. They have done the same thing in France, in Italy, and elsewhere; and, as they have produced more operas abroad than we have ever done in England, they have heard more dull operas than we are ever likely to hear for the next ten years. Are they discouraged? Do they relinquish producing the native operas? Not much. Do they get broke when they produce a couple of dull operas? Not much. Yet there is more money in this country than in any other: only people are afraid to spend it in the cause of the highest musical art. What I repine about more than anything, and what will take some time to recover from, is the lack of desire to find something really worth doing. They give up the game here so soon.

"People tell us we have no dramatic instinct. I see it around me on every side. They say we do not care about music for itself. Why, we



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love beauty in every form as well as any other nation. We listen to Wagner and absolutely enjoy his operas to-day, although people used to say there was no melody in him. You cannot shut your eyes to facts like these, even if you try. One or two performances of a work are, however, not a fair trial of it. Many of the greatest and most popular operas have had to fight for their public. I am not talking of Wagner now: I am talking of the most popular writers of opera. 'Faust' and 'Carmen,' for instance, were not successful when they were first produced, yet they have only to be put in the bill to draw crowds. How much more, then, should we be patient when we get intellectual music like 'The Ring,' which had to wait twenty or thirty years before it started growing in public favor? Without powerful finance at its back, it never would have been heard at all, for it takes thousands of pounds to produce opera.

"As I happen to be in the unfortunate plight of leaning towards the dramatic school of opera rather than to that of the Italian canto, which has always had a bigger public because it is more obvious, I doubt if I should ever have heard any of my operas in public without the powerful finance which is at the back of 'The Children of Don'; for we have no State aid for art, and it does not look as if we shall ever have such a thing in the present days of heavy taxation. It is obvious that, in any country governed like ours, art must take—not a back seat, but the last seat, and get only the few pence that may be left over from other necessaries. This is unfortunate, because art needs money. And art is the great thing in the education and evolution of a nation. You can reclaim more people by art than by any other means. Perhaps I look at things upside down, but I believe, if we looked after art, most other things would take care of themselves.

"As one generation always demands more than the preceding one, I don't think that our children will be content with the frothy, sensuous music from Italy. I believe they will want more solid material from the theatre, both musical and dramatic. In the mean time why should opera be given only in a foreign language? Why can't we have foreign operas in our own language, just as the Continental nations do in theirs? In Germany they give French and Italian operas in German. In France

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they give German and Italian operas in French. Only the other day Mr. Nikisch, who is conducting 'The Children of Don,' told me that at the end of the year he is going to conduct 'The Ring' at the Opera House in Paris. 'What!' I said. 'Are they going to sing it in German?' 'No,' he replied: 'they are going to sing it in French.' And we have to take Wagner in German, which only a few people understand!

"This attitude is disastrous, and until it is changed we shall have to go on working in vain. People sometimes tell me that our language does not lend itself to opera. Absurd. It is as easy to sing in English as in Italian and French. The language is quite flexible when it is properly written. It is certainly infinitely more flexible than German. Again, I am told that you cannot find artists to sing in English opera. Absurd again. I maintain that most beautiful voices are to be found among English-speaking artists. There is no need to rely on the foreign artists of Covent Garden for beautiful voices. The recent performances given in the provinces by Mr. Denhoff proved this. He is an enthusiastic Austrian who lives in Edinburgh, and he was incited to produce four Wagner and two Strauss operas because he felt that they were given so badly by travelling companies that the public ought to be taught how much better the works were than they had hitherto been shown to be. I firmly believe that, if at Covent Garden they would produce an opera in the vernacular and with a fine cast, the place would be crowded.

"Again, why should our singers be doomed to go on singing tawdry songs at ballad concerts and arias from long-winded oratorios, and

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never have the chance of expressing in opera the dramatic side of their natures, although they may have a great deal of it.

"I believe, then, that the future of British opera lies in the works being done in English. When we have that, we should gradually draw in the best singers in the country and give them chances. Then we want more opera houses in the provinces. If we only had a few more receptive and sympathetic minds bent on English opera than we have now, the thing could be done. They would be the little leaven that would leaven the whole.

"Understand, I am not thrusting the theory down the public's throat that, because it is English, English people must accept it. It must be good opera, as good as it is on the Continent. But why should it not be as good? We have as original minds among our dramatists as they have on the Continent to give us good librettos. We have as fine musicians as they have on the Continent to compose the music. Why, then, should we despair?

"Because I am enthusiastic about British opera, do not let any one think I am inebriated with the idea that 'The Children of Don' is going to be a success from the public point of view. I know very well it won't be. When you consider how many years it has taken of the life of the poet who wrote the book and out of my own life, it is impossible to suppose that people will easily understand the work after one or two hearings. Even the orchestra, men who are used to playing all kinds of modern music, didn't. They loathed it at first. The first few rehearsals sickened them of the whole business, and after the third performance of the overture I was told that they cheered themselves hoarse at having got through it, as they regarded it as one of the most horrible things they had ever had to do with. The bright spot for me is that, now they have become acquainted with the music, many of them have come up to me and said they are getting very fond of it.

"Whether I eventually succeed or fail, however, can make no possible difference to the views I hold about the great future which is in store for British opera, if only it is given a chance in accordance with its importance, from whatever point of view it is regarded."



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ROUSSEAU THE MUSICIAN.*

(From the London *Times* of November 23, 1912.)

Citoyen Brotteaux, the revolutionary chevalier in Anatole France's last novel, makes a kindly allusion to "*Jean-Jacques Rousseau, qui montra quelques talents, surtout en musique.*" He knew, for he was a contemporary of his. But most of the writers who on both sides of the Channel have been so assiduously turning out monographs and articles for the bicentenary of the great Frenchman either do not know or do not understand. They may have been chiefly concerned to recount his romantic adventures or to discuss his political theories, but no one writing of Rousseau can give a just, let alone a complete, idea of his work who ignores the part he played in the history of music. It has been left to the musicians to deal with him. Ten years ago Mr. Arthur Pougin wrote a monograph on Rousseau the musician, there is an older monograph on the same subject in German, and now M. Julien Tiersot has written a volume on him in the series "Les Maîtres de la Musique."

The general reader who might not see musical books ought, nevertheless, to be in a position to understand Rousseau's views on music, even without going to his technical writings on the subject. He need only glance through the "Confessions" and "La Nouvelle Héloïse," where he will find musical discussions, allusions, and *obiter dicta* scattered up and down the pages. Of his actual music, it is true, practically nothing is heard nowadays, not even in Paris. An occasional air may find its way into one of those "historical programmes" with which some singers like to tease their audiences, but that is about all. Here in England we may find in the faded volumes of MS. music written out with spiky steel pens by our grandmothers and maiden aunts a

*"Le Devin du Village" by Rousseau was performed at the Court Theatre, London, on November 25, 1912, by pupils of Miss Florence von Etlinger's School of Opéra Comique.

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little tune called "Rousseau's Dream." It has even found its way into the hymn-books. Needless to say, it was not by Rousseau, any more than "Weber's Last Waltz" was by Weber. Yes, a little more perhaps, because it was actually a kind of distant version of a tune in "Le Devin du Village." That opera (which is to be revived by Miss Florence von Etlinger on Monday afternoon at the Court Theatre, and will be given again at a matinée at the Playhouse on Thursday), though it seems simple and childish enough in the twentieth century, roused in its day a very great stir in musical circles. It was not merely because the Court took it up and Louis XV. hummed the airs,—very much out of tune, too: it came just at the moment in 1752 when "La Serva Padrona" was being played to crowded houses in Paris by an Italian troupe. Rousseau in his enthusiasm for opera buffa had Pergolesi's Intermezzo engraved and published at his own expense, and by bringing out his own work gave the Parisian public a French equivalent, provided a model which Monsigny and Grétry soon followed, and thus laid the foundation of legitimate *opéra comique*. His only other musical composition of any size, apart from those which are unfinished or have disappeared, was a divertissement called "Les Muses galantes," which was produced at the house of La Pouplinière. Rameau, who was asked for his opinion of it at a rehearsal, declared that part of it was the work of a master and the rest of it of a dunce. Rousseau himself in later years wrote that it was so mediocre of its sort, and its sort so bad, that one could only understand how it could ever have pleased him by bearing in mind the force of habit and prejudice. He was also a severe critic of his own new system of musical notation—a kind of precursor of the tonic sol-fa,—and declared that it was only substituting one kind of defect for another.

His compositions were the work of an amateur who was practically self-taught. Their real interest lies in the theories which they were intended to illustrate or which, in some cases, they unconsciously illustrated. To see what these theories were we must turn up the mis-

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cellaneous articles on music which he wrote between 1743 and 1760, and look at the Dictionary of Music, in which Rousseau rewrote and enlarged in 1767, largely under the stimulus of criticism from the censorious Rameau, the articles he had hurriedly contributed fifteen years before to the Encyclopædia. There are modern editions of both the miscellaneous articles and the dictionary in print, so that there is no difficulty about it. But it must be remembered, in reading them, that they will not provide us with a complete and consistent philosophy of music. One article may often be not merely inconsistent with, but even flatly contradictory of, another, for Rousseau constantly changed his mind on theoretical points in the course of his life. For instance, having spent much time and energy in proving that the French language is entirely unsuited to music (Jean-Christophe made the same discovery during his first months in Paris), he no sooner heard Gluck's "Orphée," which gave the death-blow to his theory, than he shed tears of joy, and wrote with enthusiasm of the work of a man who both now and afterwards, in spite of momentary misunderstandings, claimed his wholehearted admiration. Towards the end of his life he became less *intransigeant* with regard to harmony, and welcomed Gluck's use in "Alceste" of passing notes and diminished chords in his harmonic scheme to accentuate the emotional contents of the music. He never admitted, however, that chords should do anything but provide support to the tunes, according to his principle of "unity of melody." Counterpoint he would not tolerate,—it is certainly difficult for amateurs to master,—and he insisted that, though harmony could not be entirely dispensed with, it must be kept subordinate, for it was only "a Gothic and barbarous invention."

Rousseau's theoretical writings, besides being frequently inconsistent, are often violently polemical and therefore exaggerated. He played a leading part in the Guerre des Bouffons, and the attitude which, as a partisan of the Italians, he struck in public was sometimes struck for its stage effectiveness, and is consequently not always characteristic of him when giving his serious thoughts quietly to his friends. In the famous peroration, for instance, to the "Lettre sur la musique française," where he says that the French have no music and cannot have any, or, if ever they do have any, it will be so much the worse for them, he was only playing to the gallery. Apart from the fact that he had himself proved the contrary a few months previously by writing "Le Devin du

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Village," his dislike of French music was not so unbalanced as this theatrical outburst, or even some of his more temperate articles, might lead one to suppose. The amusing thing is that he really believed himself to be impartial. In the preface to what is certainly one of the most piquant and polemical dictionaries ever drawn up he says that, whatever faults he may have committed, none of them, he is sure, is due to partiality. We turn over the page, and under the heading "Académie Royale de Musique" we read: "*Je ne dirai rien de cet établissement célèbre, sinon que, de toutes les académies du royaume et du monde, c'est assurément celle qui fait le plus de bruit.*" The occasional sallies in Johnson's dictionary are nothing after Rousseau's persistent pugilism.

Rousseau has not been alone in finding it difficult to reconcile the enthusiasms of the partisan with the detachment of the ideal lexicographer. And it must not be supposed that the interest of his dictionary is a purely personal one. Even the articles which a modern reviewer would feel bound to censure as "out of date" have their value for the historian who is trying to reconstruct the point of view of the eighteenth century, while those which are purely theoretical cannot fail to stimulate any one who is ready for discussion on musical æsthetics. The articles on Expression, Mélodie, Musique, Opéra, Récitatif, Rhythme, and Unité de Mélodie, amongst others, had special stress laid on them by Rousseau, and they will serve as very fair samples of the rest. Sometimes he seems to crystallize a whole controversy in a single phrase, as, for instance, when he says, "*C'est l'accent des langues qui détermine la mélodie de chaque nation,*" and so throws a substantial bone to the folklorists. Sometimes, as in his distinctions between natural (what we should call abstract) and imitative (dramatic) music, or between the sound and the sense of music, he seems to suggest rather than define, and so opens up vistas of interesting discussion. Tolstoy, with characteristic patience, went straight through the dictionary of music when he was reading Rousseau's works. We are not bound to follow his example. Mr. Silas Wegg's excuse must serve; but at any rate, if we put it on our shelves and take it down to glance at now and again, we shall be saved from M. Jules Lemaître's error of regarding Rousseau's music as a negligible quantity.

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"Carnival"* Overture for Full Orchestra, Op. 92.

Anton Dvořák

(Born at Mühlhausen (Nelahozeves), near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

The "Carnival" overture is really the second section of Dvořák's triple overture, "Nature, Life, Love." The first of these is known generally in concert-halls as "In der Natur," Op. 91. The third is known as "Othello," Op. 93.

These three overtures were written to be performed together. The first performance was at Prague, April 28, 1892, at a concert of public farewell to Dvořák before his journey to America. The composer conducted.

The first performance in America was at a concert given October 21, 1892, under the auspices of the National Conservatory of Music of America, at the Music Hall, Fifty-seventh Street and Seventh Avenue, in honor of Dvořák, who then made his first appearance in this country. The solo singers were Mme. de Vere-Sapio and Mr. Emil Fischer. The orchestra was the Metropolitan. Mr. R. H. Warren conducted "America"; Colonel T. W. Higginson delivered an oration, "Two New Worlds: The New World of Columbus and the New World of Music"; Liszt's "Tasso" was played, conducted by Mr. Seidl; the Triple Overture and a Te Deum (expressly written for the occasion) were performed under

* "Carnival: Originally (according to Tommaseo and Bellini) 'the day preceding the first of Lent'; commonly extended to the last three days of the whole week before Lent; in France it comprises *Jeudi gras*, *Dimanche gras*, *Lundi gras*, and *Mardi gras*, *i.e.*, Thursday before Quinquagesima, Quinquagesima Sunday, Monday, and Shrove Tuesday; in a still wider sense it includes the time of entertainments intervening between Twelfth-day and Ash Wednesday." (New English Dictionary, edited by Dr. Murray.)

Then there is the Mid-Lent Carnival, a festivity held on the middle Thursday of Lent, to celebrate the fact that the first half of that season is at an end.

The word itself is an adaptation of the Italian *carnevale*, *carnovale*. "These appear to originate in a Latin *carnem levare* or Italian *carne levare* (with infinitive used substantively), meaning, 'the putting away or removal of flesh (as food).' . . . We must entirely reject the suggestion founded on another sense of *levare*, to relieve, ease, 'that *carnelevarium* meant the solace of the flesh (*i.e.*, body)' before the austerities of Lent. The explanations 'farewell flesh, farewell to flesh' (from Latin *vale*), found already in Florio, and 'down with flesh' (from French *aval*), belong to the domain of popular etymology."

The most famous carnival was that of Venice. John Evelyn made this sour allusion to it in his diary (1646): "Shrovetide, when all the world repaire to Venice, to see the folly and madnesse of the Carnevall." The poet Gray, writing of a carnival, said: "This carnival lasts only from Christmas to Lent: one-half of the remaining part of the year is past in remembering the last, the other in expecting the future Carnival."

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the direction of the composer. The programme stated that the Triple Overture had not yet been performed in public.

This programme also gave a description of the character of the work. It is said that the scheme of the description was originated by Dvořák himself. The description is at times curiously worded.

"This composition, which is a musical expression of the emotions awakened in Dr. Antonin Dvořák by certain aspects of the three great creative forces of the Universe—Nature, Life, and Love—was conceived nearly a year ago, while the composer still lived in Bohemia. . . . The three parts of the overture are linked together by a certain underlying melodic theme. This theme recurs with the insistence of the inevitable personal note marking the reflections of a humble individual, who observes and is moved by the manifold signs of the unchangeable laws of the Universe."

The "Carneval" overture, entitled at the first performance at Prague "Bohemian Carnival," and now known simply as "Carnival," was described as follows by the New York programme annotator:—

"If the first part of the overture suggested 'Il Penseroso,' the second, with its sudden revulsion to wild mirth, cannot but call up the same poet's 'L'Allegro,' with its lines to 'Jest and Youthful Jollity.' The dreamer of the afternoon and evening has returned to scenes of human life, and finds himself drawn into

> The busy hum of men
> When the merry bells ring round
> And the jolly rebecs sound
> To many a youth and many a maid*—

dancing in spirited Slavonic measures. Cymbals clang, strange instruments clash; and the passionate cry of the violin whirls the dreamer madly into a Bohemian revel. Anon the wild mirth dies away, as if the beholder were following a pair of straying lovers, whom the boisterous gayety of their companions, with clangor of voices and instruments, reach [*sic*] but dimly. A lyric melody sustained by one violin,

* Milton's lines are as follows:—

> When the merry bells ring round,
> And the jocund rebecks sound
> To many a youth and many a maid.

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the English horn, and some flutes, sets in, and almost unconsciously returns to the sweet pastoral theme, like a passing recollection of the tranquil scenes of nature. But even this seclusion may not last. A band of merry maskers bursts in. The stirring Slavonic theme of the introduction reappears, and the three themes of the second overture, the humorous, the pathetic, and the pastoral, are merged into one, with the humorous in the ascendant, till a reversion changes the order. The whole ends in the same gay A major key, with which it began."

The "Carnival" overture was played in Boston for the first time at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, January 5, 1895; "Nature," at a Symphony concert, December 7, 1895; "Othello," at a Symphony concert, February 6, 1897.

The "Carnival" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, cymbals, tambourine, triangle, harp, strings.

The first theme is announced immediately by full orchestra, Allegro, A major, 2-2, and is fully developed. The subsidiary theme in the same key is also of a brilliant character, but it is more concisely stated. The eighth notes of the wood-wind in the last measures of this subsidiary, combined with the first measure of the first theme, furnish material for the transition to the second theme, poco tranquillo, E minor. The violins play this melody over an arpeggio accompaniment, while oboe and clarinet have little counter-figures. This theme is developed by the wood-wind, and violins now supply flowing figures between the phrases. A lesser theme in G major follows, and is worked up till it ends in E major. The first theme returns in the violins against arpeggios in wood-wind and harps. A fortissimo leads to a free episode with fresh material. Andantino con moto, G major, 3-8. The English horn repeats over and over again a little pastoral figure, flute and oboe have a graceful melody, and the accompaniment is in high sustained harmonies of muted and divided second violins and violas. The horn gives an answer over tremulous strings. The melody is then developed by various instrumental combinations, until there is a return to the original Allegro, 2-2, now in G minor, and of fragments of the first theme in the violins. The free fantasia is chiefly a working-out of the subsidiaries of the first theme against a new and running counter-theme. There is a climax, and then the key of A major is established. The first theme is developed at greater length than in the first part of the overture. The climax leads to a sonorous return of the theme first heard in G major, but with rhythm somewhat changed. There is a short coda.

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FRIDAY AFTERNOON, FEBRUARY 28, at 2.30 o'clock

SATURDAY EVENING, MARCH 1, at 8 o'clock

PROGRAMME

Debussy . . . . . "La Mer"

Dukas . . . . . "The Sorcerer's Apprentice"

MacDowell . . . . . Indian Suite

Goldmark . . . . . Overture, "In Spring"

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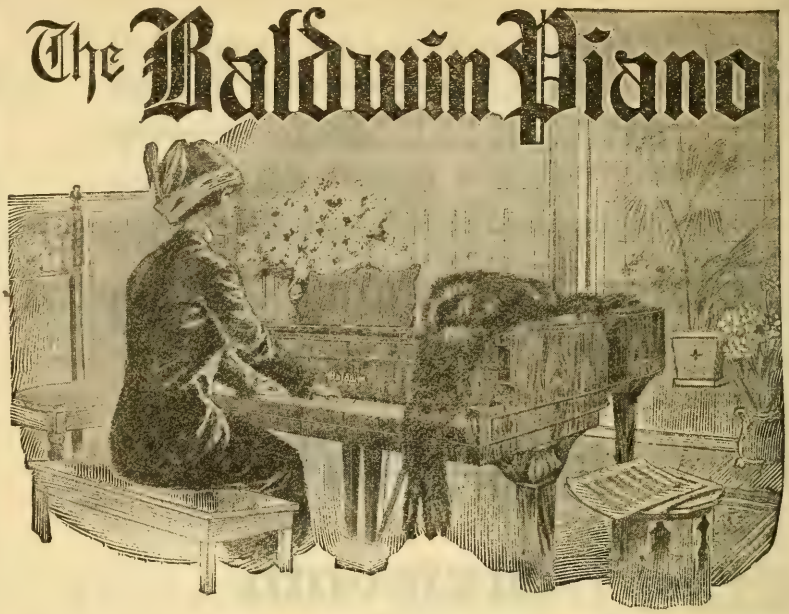
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SATURDAY EVENING, MARCH 1, at 8.00 o'clock

Programme

Debussy . . . . "La Mer," Trois Esquisses Symphoniques

I. De L'aube à midi sur la mer: (From Dawn till Noon on the Ocean).
II. Jeux de vagues (Frolics of Waves).
III. Dialogue du vent et de la mer (Dialogue of Wind and Sea).

Dukas . . "L'Apprenti Sorcier" ("The Sorcerer's Apprentice"): Scherzo (after a Ballad by Goethe)

MacDowell . Orchestral Suite in E minor, No. 2, "Indian," Op. 48

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Goldmark . Overture, "Im Frühling" ("In the Spring"), Op. 36

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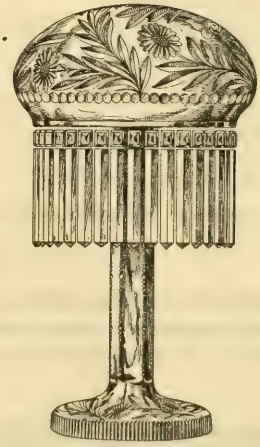
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William Foster Apthorp was the editor of these Programme Books from October 14, 1892, to May 4, 1901. His musical knowledge and acumen were shown in his analyses of the compositions chosen for performance. Interested in the form and structure of a work, curious concerning departures from tradition, he wished others to share his interest and curiosity; he wished them to hear with their understanding and their ears. In an "Entr'acte" he expressed the desire that a symphony or overture should be studied after the performance with the aid of the analysis. It did not flatter him to see hearers reading while the music was playing.

He contributed many "Entr'actes," written in a lighter vein. They were often discursive, witty, whimsical. They were always instructive and without pedantry. Some of these pages showed the influence of Jean Paul Richter; Berlioz and Schumann, the essayists; Thomas

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Carlyle. Some were as delightfully fantastical as any chapter from Hoffmann's description of the Kapellmeister Kreisler's sufferings. Many of these essays were collected by him and published here in 1899 under the title "By the Way—About Music and Musicians."

Mr. Apthorp's taste was refined, but not too fastidious; catholic, but not recklessly receptive. He was quick to recognize talent, but he did not fray his hat-rim in saluting every new-comer as a genius. The wide acquaintance of the man with literature, his conviction that the best of men are only men at the best, his good-humored tolerance when he saw that the endeavor, though feeble, was sincere, and his scorn of vulgarity in music entered into his treatment of compositions that came before him as annotator and as critic. He was proud of his association with the Boston Symphony Orchestra, and strove that his share in the work should be of the same standard and make for musical righteousness. Those who were associated with him and still live remember the amiability and the sweetness of his character, the charm of his familiar conversation, the high sense of honor that was natural to him in thought and deed.

"The Sea" (Three Orchestral Sketches): I. From Dawn till Noon on the Ocean; II. Frolics of Waves; III. Dialogue of Wind and Sea . . . . . Claude Debussy

(Born at Saint-Germaine (Seine and Oise), France, August 22, 1862; now living at Paris.)

These orchestral pieces ("La Mer: I. De l'aube à midi sur la mer; II. Jeux de vagues; III. Dialogue du vent et de la mer,—trois esquisses symphoniques") were performed for the first time at a Lamoureux concert in Paris, October 15, 1905. The concert, the first of the season of 1905–06, was also the twenty-fifth anniversary of the establishment of the Concerts Lamoureux. Mr. Camille Chevillard conducted.

The Sketches, dedicated to Jacques Durand, were published at Paris in 1905. Debussy first conceived the idea of writing them in 1903.

The first performance in the United States was in Boston at a concert of the Boston Symphony Orchestra led by Dr. Muck on March 2, 1907. "La Mer" was performed again that season by request on April 20.

"From Dawn till Noon on the Ocean" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, cymbals, tam-tam, two harps, and strings.

"Frolics of Waters" is scored for one piccolo, two flutes, two oboes,

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"Dialogue of Wind and Sea" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, one double-bassoon, four horns, three trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, Glockenspiel, two harps, and strings.

***

These sketches are impressionistic. The titles give the cue to the hearer. As Mr. Jean d'Udine said of these very compositions: "When art is concerned, grammatical analyses belong to the kingdom of technical study; they have a didactic character and interest only professionals. The public demands logical analyses from the critics. But how can any one analyze logically creations which come from a dream, if not from a nightmare, and seem the fairy materialization of vague, acute sensations, which, experienced in feverish half-sleep, cannot be disentangled? By a miracle, as strange as it is seductive, Mr. Debussy possesses the dangerous privilege of being able to seize the most fantastical sports of light and of fluid whirlwinds. He is cater-cousin to the sorcerer, the prestidigitateur, and his art rests almost wholly on the association of musical ideas whose relations are clearly perceived only in a state of semi-consciousness, with the condition of not thinking about them. It is an exclusively sensual art, wholly like that of Berlioz, situated almost outside of time, floating in space with the disturbing absence of rhythm shown by the careless, intoxicated butterfly, an art that is astonishingly French, pictorial

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and literary to that degree of disembodiment where sound is only a cabalistic sign."

Whether you dispute or agree to this characterization of Debussy's art,—the comparison of his art with that of Berlioz is at least surprising if it be not inexplicable,—Mr. d'Udine's statement that these sketches do not submit to analysis is unanswerable. To speak of fixed tonalities would be absurd, for there is incessant modulation. To describe Debussy's themes without the aid of illustrations in notation would be futile. To speak of form and development would be to offer a stumbling-block to those who can see nothing in the saying of Plotinus, as translated by Thomas Taylor: "It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

The question for the hearer to determine is whether Debussy and the ocean are on confidential terms.

Henley wrote: "The ocean as confidant, a Laertes that can neither avoid his Hamlets nor bid them hold their peace, is a modern invention. Byron and Shelley discovered it; Heine took it into his confidence, and told it the story of his loves; Wordsworth made it a moral influence; Browning loved it in his way, but his way was not often the poet's; to Matthew Arnold it was the voice of destiny, and its message was a message of despair; Hugo conferred with it as with an humble friend, and uttered such lofty things over it as are rarely heard upon the lips of man. And so with living lyrists, each after his kind. Lord Tennyson listens and looks until it strikes him out an undying note of passion or yearning or regret:—

Sunset and evening star,
And one clear call for me;

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Mr. Swinburne maddens with the wind and the sounds and the scents of it, until there passes into his verse a something of its vastness and its vehemency, the rapture of its inspiration, the palpitating, many-twinkling miracle of its light; Mr. William Morris has been taken with the manner of its melancholy; while to Whitman it has been 'the great Camerado' indeed, for it gave him that song of the brown bird bereft of his mate, in whose absence the half of him had not been told to us. But to Longfellow alone was it given to see that stately galley which Count Arnaldos saw; his only to hear the steersman singing that wild and wondrous song which none that hears it can resist, and none that has heard it may forget. Then did he learn the old monster's secret,—the word of his charm, the core of his mystery, the human note in his music, the quality of his influence upon the heart and the mind of man; and then did he win himself a place apart among sea poets."

"The Sorcerer's Apprentice" (after a Ballad by Goethe).
Paul Dukas

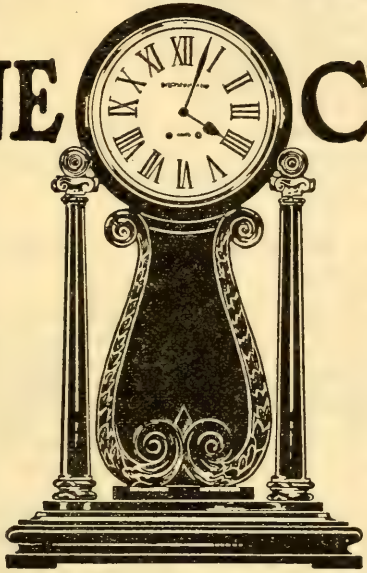
(Born at Paris, October 1, 1865; now living at Paris.)

"L'Apprenti Sorcier," an orchestral scherzo, was performed for the first time at a concert of the Société Nationale, Paris, May 18, 1897. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diémer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Mr. Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at Symphony concerts, October

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22, 1904 (Mr. Gericke, conductor), on December 2, 1906 (Mr. d'Indy, conductor), on February 9, 1907 (Dr. Muck, conductor), and on April 17, 1909 (Mr. Fiedler, conductor).

Goethe's ballad, "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in Schiller's Musen-almanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.
Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders, too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

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See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

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And they run! and wetter still
Grow the steps and grows the hall.
Lord and master, hear me call!
Ever seems the flood to fill.
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Im-

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mediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his neccessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle! He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since."*

* * *

The scherzo is scored for one piccolo, two flutes, two oboes, two clari-

* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113–155.

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nets, one bass clarinet, three bassoons, one double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, big drum, cymbals, triangle, Glockenspiel, harp, strings.

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* * *

Paul Abraham Dukas entered the Paris Conservatory of Music in 1882. He was a pupil of Dubois in harmony and of Guiraud in composition. In 1888 he was awarded the second *prix de Rome* for his

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cantata, "Velléda," and it was hinted at the time that Camille Erlanger, who took the first *prix de Rome* that year, took it "under very singular circumstances." Dukas undertook the task of orchestrating the opera "Frédégonde," left by his master, Guiraud,* which was completed by Saint-Saëns and produced at the Opéra, Paris, December 18, 1895.

During his school years Dukas wrote dramatic overtures, "Le Roi Lear," "Goetz de Berlichingen," which were not published. His first work performed in public was the overture "Polyeucte" (Lamoureux concert, Paris, January 24, 1892). His Symphony in C major—in three movements—was produced at the concerts of the Opéra, January 3, 10, 1897. He is one of the few Frenchmen that have written a sonata for the pianoforte. His sonata, dedicated to Saint-Saëns, a formidable work,—the performance takes forty minutes,—was produced at a concert of the Société Nationale, Paris, May 11, 1901, when it was played by Édouard Risler. He has also composed a set of variations for pianoforte on a theme of Rameau (1902). His lyric drama, "L'Arbre de Science," and a number of songs, choruses, etc., have not been published. His opera, "Ariane et Barbe Bleue" (Maeterlinck's play), was produced at the Opéra-Comique, Paris, May 10, 1907. (Ariane, Mme. Georgette Leblanc; La Nourrice, Miss Thévenet; Sélysette, Miss Brohly; Mélisande, Miss Demellier; Ygraine, Miss Guionie; Bellangère, Miss Berg; Alladine, Miss Badet; Barbe Bleue, Mr. Vieuille; Un vieux Paysan, Mr. Azéma; 2e Paysan, Mr. Lucazeau; 3e Paysan, Mr. Tarquini. Mr. Ruhlmann conducted.) Mr. Dukas was for several years music critic of the *Revue hebdomadaire* and of the *Gazette des Beaux-Arts*, and he was also the critic of the *Chronique des Arts*.

* Ernest Guiraud, composer and teacher, born at New Orleans, June 23, 1835, died at Paris, May 6, 1892. He wrote seven or eight operas, an overture, an orchestral suite, a mass, violin pieces, songs, etc.

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The overture to "Polyeucte" was played in Boston at a concert of the Boston Orchestral Club, Mr. Longy conductor, on January 25, 1911. The Villanelle for pianoforte and horn was played by Messrs. De Voto and Hain at a Longy Club concert, March 6, 1911.

ORCHESTRAL SUITE IN E MINOR, NO. 2, "INDIAN," OP. 48.

EDWARD MACDOWELL

(Born in New York, December 18, 1861; died in New York, January 23, 1908.)

This suite was composed in 1891–92. The first performance in public was by the Boston Symphony Orchestra in the Metropolitan Opera House, New York, January 23, 1896. The suite was first played in Boston at a Symphony concert, February 1, 1896; it was played in London under Mr. Henry J. Wood, October 23, 1901, and in Liverpool the winter before. It was also performed by the Boston Symphony Orchestra in Boston on December 4, 1897, January 4, 1902, April 6, 1907, March 7, 1908. (The suite is dedicated "to the Boston Symphony Orchestra and its conductor, Mr. Emil Paur.")

This suite was designed and completed before Dvořák thought of his symphony, "From the New World." On a fly-leaf of the autograph manuscript the composer wrote as follows:—

"The thematic material of this work has been suggested for the most part by Indian melodies. Their occasional similarity to North-

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ern European themes seems to the author a direct testimony in corroboration of Thorfinn Karlsefni's Saga. The opening theme of No. 3, for instance, is very similar to the (presumably Russian) one made use of by Rimsky-Korsakoff in the third movement of his symphony 'Antar.'"

The composer afterward omitted the last sentence and added for the printed score: "If separate titles for the different movements are desired, they should be arranged as follows: I. Legend; II. Love Song; III. In War Time; IV. Dirge; V. Village Festival."

The Indian themes used in the suite are as follows:—

1. First theme, Iroquois. There is also a small Chippewa theme
2. Iowa love song.
3. A well-known song among tribes of the Atlantic coast. There is a Dacota theme, and there are characteristic features of the Iroquois scalp dance.
4. Kiowa (woman's song of mourning for her absent son).
5. Women's dance, war song, both Iroquois.

The suite is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, and strings.

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I. Legend: Not fast; with much dignity and character,* E minor, 2-2. It has been said that this movement was suggested to the composer by Thomas Bailey Aldrich's Indian legend, "Miantowona"; but MacDowell took no pains to follow Aldrich's poem, incident by incident, nor to tell any particular story; "the poem merely suggested to him to write something of a similar character in music." When the suite was first played in Boston, Mr. Apthorp wrote for the Programme Book as follows: "Upon the whole, it should be said distinctly that Mr. MacDowell had no intention whatever of writing anything of the nature of 'programme-music' in this suite. What description I may give of the poetic character of the several movements is therefore not to be taken as so-called programme-headings, indicative of the poetic contents and import of the music—like the headings to the separate movements in Berlioz's 'Fantastic' or 'Harold' symphonies, or the titles of Liszt's symphonic poems—but merely as showing what the composer had in his mind while writing the music. These poetic ideas and mental pictures acted upon him far more in the way of stimulating his imagination and conditioning certain moods than in that of prompting him to attempt anything like would-be-definite tone-painting."

Mr. Lawrence Gilman, in his "Edward MacDowell" (New York and London, 1905), referring to these separate titles, speaks of the composer's "concession, in which one traces a hint of the inexplicable and amusing reluctance of the musical impressionist to acknowledge the existence of a programmatic intention in his work. In the case of the 'Indian' Suite, however, the intention is clear enough, even without the proffered titles; for the several movements are unmis-

*The indications at the head of the movements in the score are invariably in three languages, English, French, and German. The expression-marks are generally in Italian.

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takably based upon firmly held concepts of a definite dramatic and emotional significance. As supplemental aids to the discovery of his poetic purposes, the phrases of direction which he has placed at the beginning of each movement are indicative, taken in connection with the titles which he sanctions."

The first movement opens with the announcement of the chief theme unaccompanied: the thesis is proclaimed fortissimo by three horns in unison; the antithesis is played pianissimo by a muted horn. This theme is taken up by other instruments and developed in a free way as though for a prelude to the main body of the movement, "twice as fast; with decision," E minor, 2-2. Clarinets, bassoons, and lower strings pizzicati announce the theme in short staccato chords underneath violin trills. This theme was probably derived from the theme of the introduction by melodic and rhythmic variation. It is worked out in a crescendo that swells to fortissimo, and then diminishes, until it appears in C major in a new rhythmic variation in the strings as the second theme of the movement. After this has been developed, it appears again in a diminution of its first form. The working-out of the two more prominent forms of this one theme fills the remainder of the movement.

II. Love Song: Not fast; tenderly, A major, 6-8. One chief theme, which is announced immediately by the wood-wind, is developed, with the use of two subsidiary phrases, one a sort of response from the strings, the other a more assertive melody, first given out in D minor by wood-wind instruments

III. In War Time: With rough vigor, almost savagely, D minor, 2-4. The chief theme is played by two flutes, in unison, unaccompanied. Two clarinets, in unison and without accompaniment, answer in a subsidiary theme. This material is worked out elaborately in a form that has the characteristics of the rondo. The rhythm changes frequently toward the end from 2-4 to 6-8 and back again. Mr. Apthorp wrote, before the composer gave the titles: "The third move-



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ment might be called a Scalp-dance; not that it is meant as a musical reflection of any special ceremonies connected with the Indian Scalp-dance, but that its general character is that of a savage, warlike ardor, and blood-thirsty excitement."

IV. Dirge: Dirge-like, mournfully, in G minor, 4-4. The mournful chief theme is given out by muted violins in unison, which are soon strengthened by the violas, against repetitions of the tonic note G by piccolo, flutes, and two muted horns, one on the stage, the other behind the scenes, with occasional full harmony in groups of wind instruments. "The intimate relation between this theme and that of the first movement is not to be overlooked. It is answered by the horn behind the scenes over full harmony in the lower strings, the passage closing with a quaint concluding phrase of the oboe." The development of this theme fills the short movement. Mr. Apthorp wrote: "The fourth movement is plainly an Indian dirge; but whether over the remains of a slain warrior and chief, publicly bewailed by a whole tribe, or the secret lament of an Indian mother over the body of her dead son, the listener is left to determine for himself. There is a great deal of picturesque, imaginative tinting in the movement, suggestive of midnight darkness, the vastness and solitude of prairie surroundings, and the half-warlike, half-nomadic Indian life."

V. Village Festival: Swift and light, in E major, 2-4. Several related themes are developed. All of them are more or less derived from that of the first movement. There are lively dance rhythms. "But here also the composer has been at no pains to suggest any of the specific concomitants of Indian festivities; he has only written a movement in which merry-makings of the sort are musically suggested."

* * *



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According to George Catlin, who knew Indians intimately before they had the doubtful advantages of reservations, paternal government, and civilization, the North American savage knew these musical instruments, —drums, rattles, whistles, lutes; but Catlin does not describe the lutes, nor does he insist on them, and Schoolcraft denies their existence among these Indians.

The drums were like our tambourines, or they were in the shape of kegs. There is a dispute as to whether the first stage in the development of instrumental music was the drum stage or the pipe stage. It is more reasonable to suppose that the drum was the first instrument, for savages sometimes have the drum alone, but never the pipe alone; and, if they have the pipe, they also always have the drum. (The drum was the only musical instrument known among the Australians, the Esquimaux, the Behring's nations, the Samoyedes, and the other Siberian tribes, and, until recently, the Laplanders.) The North American Indians make the drum contemporaneous with the Deluge. "When the waters of the Deluge began to subside, they were drawn off into four tortoises, each tortoise receiving one quarter of the world. And these tortoises, besides serving as reservoirs, served also as drums for men to play on, by striking their backs with drumsticks. In remembrance of this event, the Eeh-teeh-Kas, or sacred drums of the medicine mysteries, are always four in number, made of buffalo-skin sewn together in the form of a tortoise, and each of them filled with water." The drum was used by the Indians to accompany songs of amusement and thanksgiving and in medicine. And, as with many savage tribes, the drum itself was often regarded as a deity, just as in the Middle Ages the bell was thought to speak, and it was dressed and bedecked with fetishistic ornaments. Schoolcraft tells a legend in which a tired Indian hunter meets spirits in the form of beautiful girls, "who each had a little drum which she struck with ineffable grace." What Win-



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wood Reade wrote of the drum in venerable and mysterious Africa may be pondered by those who think the instrument monotonous: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly, with no intervals between the beats; it rattles for the marriage; it tolls for the death; and now it says, in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Tschaikowsky knew how sinister a drum might be: witness the persistent drum-beat in the trio of the second movement of the "Pathetic" Symphony and the use of the bass drum in the "Manfred" Symphony. He might well have cried out with the North American brave: "Do you *understand* what my drum says?"*

Some who do not like Tschaikowsky call him a barbarian, a savage for his use of the drum. They resemble Danfodio, who attempted to abolish the music of the drum in Africa.

*Compare Walt Whitman's "Beat! Beat! Drums!" published in his "Drum-Taps" (New York, 1865).

1.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride;
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3.

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

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Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some, who insist that knowledge and use of the pipe were first; but his chapter on the drum is not only ingenious and learned: it is eloquent. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." (See "A History of Music" by John Frederick Rowbotham, vol. i. pp. 1–34. London, 1885.)

The whistles or pipes of the Indians were the "mystery whistle," on which no white man could play, but which produced liquid and sweet tones; the war whistle; and the Winnebago wooing-pipe, or flute. "In the vicinity of the Upper Mississippi, a young man will serenade his mistress with it for days together." He sits on a rock near the wigwam, and blows without intermission, "until she accedes to his wishes, and gives him her hand and heart." Among all savage nations the love call is the only definite purpose for which the flute is employed outside its employment as a musical instrument. There are the Formosa wooing-flute, the Peruvian wooing-flute, and the Gila wooing-flute. And what did the Indian woman, met by a rude Spanish wooer late one night in a street of Cuzco, say: "For the sake of the Lord, sir, let me go; for that flute which you hear in yonder tower is calling me with such passion and tenderness that I cannot refuse the summons of him who plays it, for love constrains me to go thither, that I may be his wife and that he may be my husband."

There were one-stopped war whistles, there were flutes of deerskin of

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three, four, and six holes. The rattles were used to mark time. Both vocal and instrumental music were used in the dance.

Catlin says of the vocal music of the North American Indians: "For the most part of their vocal exercises there is a total absence of what the world would call melody, their songs being made up chiefly of a sort of violent chaunt of harsh and jarring gutturals, of yelps and barks and screams, which are given out in perfect time, not only with 'method (but with harmony) in their madness.' There are times, too, as every traveller of the Indian country will attest, if he will recall them to his recollection, when the Indian lies down by the fireside with his drum in his hand, which he lightly and almost imperceptible touches over, as he accompanies it with his stifled voice of dulcet sounds that might come from the most tender and delicate female." And in another place Catlin speaks of "quiet and tender songs, rich in plaintive expression and melody."

It has been stated plausibly that song in its rudest state was influenced and shaped by the story-teller, who grew excited as he told some legend or warlike adventure, or boasted of his own glory; for in his excitement he would begin to intone, and the tonal unsteadiness of speech was thus corrected. There was then one note, and some say that the first musical note was G. "At the present day," as Mr. Rowbotham claims, "the songs of savages are nearly all at this pitch, that is to say, with G for the keynote, and those savages who have only one note in their music always have G for that one note." Chanting in impassioned speech led to isolation of the tone, and the savage aware of tone apart from speech sought to vary his pleasure. A two-note period was the next step. Then came a period of three. This little scale was extended, and it was made up of the Great Scale of three notes and the Little Scale of two notes. Thus vocal music passed through three stages in the evolution of the scale, "the Isolating, where the Great Scale and the Little Scale remain isolated from one another, as is found in the most ancient music of the nations of antiquity, the music also of many savages, and of the Chinese; the next stage is the Agglutinative Stage, when these two scales are agglutinated by the insertion of the fourth; and the Inflectional Stage, when by the insertion of the



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seventh the scale is enabled to pass naturally to the octave above, and to modulate to a new scale on the keynote of its fifth." ("A History of Music," by John F. Rowbotham, vol. i. p. 107, and see pp. 70–138.) Mr. Rowbotham insists that most of the North American Indians were in the Agglutinative Stage, and made use of only six notes, and, if the Story told among them was the prose of music, the Dance was the verse.

Miss Fletcher in her "Indian Story and Song" (Boston, 1900) says: "Music enveloped the Indian's individual and social life like an atmosphere. There was no important personal experience where it did not bear a part, nor any ceremonial where it was not essential to the expression of religious feeling. . . . This universal use of music was because of the belief that it was a medium of communication between man and the unseen. . . . In fact, the Indian sang in every experience of life from his cradle to his grave. . . . Indian singing was always in unison; and, as the natural soprano, contralto, tenor, and bass moved along in octaves, the different qualities of tone in the voices brought out the overtones and produced harmonic effects. . . . Close and continued observation has revealed that the Indian, when he sings, is not concerned with the making of a musical presentation to his audience. He is simply pouring out his feelings, regardless of artistic effects. To him music is subjective: it is the vehicle of communication between him and the object of his desire. Certain peculiarities in the Indian's mode of singing make it difficult for one of our race to hear intelligently their songs or to transcribe them truthfully. There is no uniform key for any given song, for the Indians have no mechanical device for determining pitch to create a standard by which to train the ear. This, however, does not affect the song; for, whatever the starting note, the intervals bear the same relation to each other, so that the melody

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itself suffers no change with the change of pitch. Again, the continual slurring of the voice from one tone to another produces upon us the impression of out-of-tune singing. Then, the custom of singing out of doors, to the accompaniment of the drum and against the various noises of the camp and the ever-restless wind, tending to strain the voice and robbing it of sweetness, increases the difficulty of distinguishing the music concealed within the noise—a difficulty still further aggravated by the habit of pulsating the voice, creating a rhythm within the rhythm of the song. Emotion also affects the rendering of Indian music. This is especially noticeable in solos, as love-songs, where the singer quite unconsciously varies from a quarter to a whole tone from the true pitch. On the contrary, emphasis sharpens the tone. If, however, these peculiarities are imitated to him, the Indian immediately detects, and declares them to be wrong, thus betraying his unconsciousness of his own inaccuracies in endeavoring to strike a plain diatonic interval."

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ENTR'ACTE.

COMPOSERS AND SEA MUSIC.

BY JOHN F. RUNCIMAN.

(From the *Saturday Review*.)

To suck up the whole sea was a task beyond Odin himself. To suck from the sea all its color, sense of ruthless, imperious power, loveliness, and everlasting mystery, has proved a task beyond the strength of all save two composers, Purcell and Handel. Many musicians have attempted sea pictures, and a deal of beautiful music has resulted; but the essence, the spirit, the secret, of the sea, was revealed only to these two. The others painted its surface in calm or storm. They reproduced the lap of its wavelets on a sunny day and the whistlings of its tempestuous winds and the roar of its billows: the heart of its mystery they never felt and never tried to express in music. That our mighty Purcell should have done the thing seems right and proper. Coming of an island race of sea-goers, men who for numberless generations had taken as ducks to the water, sea robbers who lived for years with death ever peeping up from under their keels, it seems natural that he should have an instinctive understanding of the element which had meant to his forefathers life itself,—life, safety, and the means of life. The case of Handel admits of no such cheap and easy explanation. Of an inland stock, he cannot have dreamed of the sea. Yet the fact remains that Handel took up what Purcell had accomplished, and carried it on in effort upon effort until he reached the splendor and sublimity of "Israel in Egypt."

The distinction I wish to draw between such music and the sea music of, say, Mendelssohn and Wagner is not a subtle, fine, or fastidious one. It is a very broad one. A parallel case to theirs is that of many

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brilliant novelists and dramatists who have drawn portraits of men and women from the outside and have shown us glimpses of their souls, while it takes a Shakespeare to give us the whole soul of a human being, the secret workings that produce and explain his outward doings. Or, if we turn to opera, think of the glorious music which Beethoven gave to "Leonora" and of how little we know of her beyond the fact that she was a loving, brave, and resourceful woman; then think of that lamentable shadow, Donna Anna, in "Don Giovanni," and how in a few divine bars Mozart has created a soul for her and made us understand it.

Those who understand the sea, who have it, so to say, in their blood, know quite well that it has a soul. It is not merely a flat or roughened surface on which boats may float or a tank out of which fish may be drawn and in which men get drowned. It stands for the mystery of all created things. It is all but contemporary with the round earth itself; for æons it has been constant in its changeableness; in darkness and in light it has moaned and lapped the solid shores; it has devoured continents and thrown them out again; in its vast depths weird giant forests wave monstrous arms, and a life half-animal, half-vegetable, has gone on there since time immemorial, while empires have arisen and vanished; and its floors are scattered with dead men's bones. This is the sea as Purcell and Handel felt it. They felt something more than this, and that something, inexpressible in a mere prose-writer's words, they expressed in music; but this, for a start, as a foundation they did feel.

To Wagner the Baltic and the North Sea were in themselves objectionable stretches of water; but, as a setting for the story of a man condemned to wander on the sea of life forever alone, how magnificent! With his keen eye for pictorial effect he gave us the roar and scream of the tempest and the buffetings of the waves: that done, his interest

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in the sea ended. That is to say, the sea in itself did not much interest him. Throughout his music dramas he regards nature purely as a sympathetic background to human loves, sufferings, and joys.

Now the feeling which the ocean aroused in Handel was obviously not of this comparatively narrow personal quality: it was cosmic. Where Wagner found a romantic scenic background, Handel felt the ocean of life and heard "the mighty waters rolling evermore." He was inspired to paint huge pictures, and he embellished and decorated with an unfailing graphic touch; but the pictures are great because of the vast, impersonal, universal central idea.

The must successful of the sea painters after Handel and Purcell is Mendelssohn. The soughing of the wind, the rolling of the waters, the strange resounding echoes that come out of empty caves, the gentle melancholy of eventide,—all these go to make "The Hebrides" one of the loveliest things in music. Beethoven never tried his hand at music of the kind, and I can scarcely think he could have done anything fine. Mozart never tried, and Haydn has only one sea piece in "The Creation." When he wrote that interesting, old-fashioned work, he had crossed the channel twice; but "rolling in foaming billows" is a poor, uninspired thing. The sea portion at any rate (though the second section is beautiful, the stream rippling through the valley during the silent dark night). So far as I remember, "Ocean, thou mighty monster," is Weber's only attempt in this *genre*, and it is more suggestive of a squalling soprano at the footlights than of the fresh, salt ocean. Rubinstein's "Ocean" Symphony is not real music of any sort, but mere noisy bombast. Elgar's "Sea Pictures" bring no scent of the sea to me.

As I said at the beginning, a lot of fine music has been composed and put forth as sea music, but for one reason or another it is not the full and perfect thing. For the most part it lacks the essential quality, truth. There is truth in the "Dutchman," especially Senta's ballad; there is a sense of the loneliness of the great waters, but that is touched

CHARLES ANTHONY

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on only to increase our sympathy for the man whose curse is loneliness. Wagner had so keenly picturesque an eye that he could not miss giving us something of the sea, but it is subsidiary to the human appeal made by the Dutchman's fate. Perhaps Wagner's most powerful thing of the sort is the wild sailor song heard from the masthead at the opening of "Tristan." There is the breath of the sea in it, and by means of the harsh sailor cries throughout the act we are kept conscious of the sea; but it is, once again, only a stage background done with miraculous skill.

It is no reproach to a composer that he should have failed. There are many other things quite as well worth doing. I would not dream of setting Purcell, or even Handel, above all other musicians simply because both were eminent in this particular direction. Only lately it occurred to me that, whereas many natural phenomena have been splendidly interpreted in music, few have achieved masterpieces in depicting a phenomenon which ought to make a stupendous and varied appeal to all men. Purcell, as I once wrote elsewhere, at one stroke of immense imaginative power gives us in "Full fathom five" the very depths of the sea, "the stillness of the central sea," and in "While these pass o'er the deep," "Halcyon days," and "See, the heavens smile," it is the spirit of the sea we feel. Handel's paintings are more tremendous. Like a play of Æschylus or Shakespeare, the thing seems done once for all. The chorus "And with the blast," with its hushed cadence, "The depths were congealed in the heart of the sea," is equal to any other piece of music in the world, and more finely than any other piece it illustrates Handel's power of finding utterance for a cosmic emotion that seems too great for any one man to have experienced. And it was his consciousness of the age, the spirit, the mystery, of the vast central seas, that moved him to find this utterance.

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Overture, "In the Spring," Op. 36 . . . . . Carl Goldmark

(Born at Keszthely, Hungary, May 18, 1830; living at Vienna.)

This overture was first played at Vienna, December 1, 1889, at a Philharmonic concert. Goldmark was then known chiefly as the composer of the opera, "The Queen of Sheba," and the concert overtures, "Sakuntala" and "Penthesilea." The overtures "Prometheus Bound" and "Sappho" were not then written. There was wonder why Goldmark, with his love for mythology, his passion for Orientalism in music, should be concerned with the simple, inevitable phenomenon of spring, as though there were place in such an overture for lush harmonic progressions and gorgeously sensuous orchestration. Consider the list of his works: his operas, "The Queen of Sheba," "Merlin," are based on legend; "The Cricket on the Hearth" is a fanciful version of Dickens's tale; the opera "The Prisoner of War" is the story of the maid for whose dear sake Achilles sulked; "Götz von Berlichingen" (1902) was inspired by Goethe; "Ein Wintermärchen" (1908) is based on Shakespeare's "Winter's Tale." Of his two symphonies, the more famous, "The Country Wedding," might be celebrated in a pleasure-ground of Baghdad rather than in some Austrian village.

And what are the subjects of his overtures? Sakuntala, who loses her ring and is beloved by the great king Dushianta; Penthesilea, the Lady of the Ax,—and some say that she invented the glaive, bill, and halberd,—the Amazon queen, who was slain by Achilles and mourned amorously by him after he saw her dead,*—the woman whose portrait is in the same gallery with the likenesses of Temba-Ndumba, Judith, Tomyris, Candace, Jael, Joan of Arc, Margaret of Anjou, Semiramis,

* But Goldmark's overture was inspired by von Kleist's tragedy, in which Penthesilea, suspecting Achilles of treachery, sets her hounds on him and tears with them his flesh; then, her fury spent, she stabs herself and falls on the mutilated body.

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the Woman of Saragossa, Mary Ambree—Penthesilea, a heroine of Masochismus; Prometheus bound in a cleft of a rock in a distant desert of Scythia, defying Jove, the heaving earth, the bellowing thunder, the whirling hurricane, the firmament embroiled with the deep; Sappho, "the little woman with black hair and a beautiful smile," with her marvellous song

"Made of perfect sound and exceeding passion."

And for his latest concert overture, "In Italy" (1904), Goldmark endeavored to warm his blood by thinking of Italy.

The composer of "Sakuntala," "The Queen of Sheba," and "The Country Wedding," a composer of an overture to "Spring"! His music was as his blood,—half Hungarian, half Hebraic. His melodies were like unto the century-old chants solemnly intoned by priests with drooping eyes, or dreamed of by the eaters of leaves and flowers of hemp. His harmonies, with their augmented fourths and diminished sixths and restless shiftings from major to minor, were as the stupefying odors of charred frankincense and grated sandalwood. To Western people he was as the disquieting Malay, who knocked at De Quincey's door in the mountain region

Over a hundred years before Diderot had reproached de Saint-Lambert, the author of a poem, "The Seasons," for having "too much azure, emerald, topaz, sapphire, enamel, crystal, on his pallet," when he attempted to picture Spring.

And, lo, Goldmark disappointed these lifters of eyebrows and shakers of heads. The overture turned out to be fresh, joyous, and Occidental, without suggestion of sojourn in the East, without the thought of the Temple.

***

The overture begins directly, Allegro (feurig schwungvoll), A major, 3-4, with a theme that is extended at considerable length and appears in various keys. After the entrance of the second theme there is an awakening of nature. The notes of birds are heard, furtively at

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first; and then the notes are bolder and in greater number. Clarinets accompany a soft melody of the violins. There is a stormy episode, which has been described by Hanslick not as an April shower, but as a Wagnerian "little rehearsal of the crack of doom." The first frank theme re-enters, and toward the end there is still a fourth theme treated canonically. This theme turns by a species of cadenza-like ritardando to the main tonality, and is developed into a brilliant finale.

The overture is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, and strings.

The first performance in America was at a concert of the Symphony Society in New York, December 14, 1889.

The first performance of "In the Spring" in Boston was on April 19, 1890, under Mr. Nikisch. The present performance is the seventh at these concerts.

*
* *

The shyness of Goldmark is proverbial, but no published account of the man is so picturesque as that given by the late W. Beatty-Kingston, who made his acquaintance through Hellmesberger during the winter of 1866–67. "A meek little man of thirty-four,* but already slightly bent and grizzled, timid and retiring in manner, of apologetic address, shabby appearance, and humble bearing. Before Hellmesberger took him up and made his works known to the musical public of the Austrian capital, Goldmark had undergone many trials and disappointments, as well as no little actual privation. Although his chamber-music and songs made a decided hit shortly after I came to know him, it was not till nine years later—and then only through his steadfast friend's influence with the Intendant of the Imperial theatres—that his grand opera, 'The Queen of Sheba,' a work teeming with gorgeous Oriental color, was brought out at the Hofoper. Goldmark's was one of those gentle natures that are intensely grateful for the least encouragement. A word or two of judicious praise anent any work of his composition would at any moment dispel the settled sadness of his

* Goldmark was then in his thirty-seventh year.

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expression, and cause his dark features to brighten with lively pleasure. I have often watched him during rehearsals of his quartet and quintet, sitting quite quiet in a corner, and not venturing to make a suggestion when anything went wrong, though his eyes would flash joyously enough when the performers happened to hit off the exact manner in which he wished his meaning interpreted. A less talkative person for a musical composer, it would be difficult to discover.

"Even when he was amongst his professional brethren, who were, for the most part, extremely kind to him, he would nervously shrink from mixing in conversation, and open his lips to no one but his cigar for hours at a stretch. If abruptly addressed, he was wont to cast a deprecatory glance at his interlocutor, as though he would mildly exclaim: 'Don't strike me, pray; but you may if you will!' That being the sort of man he was, it is not surprising that I failed to become very intimate with Carl Goldmark, although I heartily admired some of his compositions, and was for a long time ready at any moment to develop a strong liking for him. But it is easier to shake hands with a sensitive plant and elicit a warm responsive grip from that invariably retiring vegetable, than to gain the frienship of a man afflicted with unconquerable diffidence. So, after several futile attempts to break down Goldmark's barriers of reserve, by which I am afraid I made him exceedingly uncomfortable, I resolved to confine my attention to his music."

Beatty-Kingston speaks of the long delay in producing "The Queen of Sheba." Some have stated that this delay was occasioned by the trickery of Johann Herbeck, whom they accused of jealousy. Ludwig Herbeck, in the life of his father, did not think it necessary to deny the charge. Herbeck was then at the opera-house as director. From the son's story it appears that Count Wrbna thought the opera would not be popular nor abide in the repertory; that the expense of production would be too great; and that he was discouraged by the failure of Rubinstein's "Feramors." Furthermore, he intimates that the delay was due chiefly to the instigations of Ober-Inspector Richard Lewy. The opera was produced March 10, 1875, with Materna as Queen Balkis. Mr. Gericke was the conductor.

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Vivaldi . . . . . Concerto for Violin and Orchestra

Loeffler . "Pagan Poem" (after Virgil), Op. 14, for Orchestra, Pianoforte, English Horn, and three Trumpets Obbligati

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English Horn, Mr. Georges Longy
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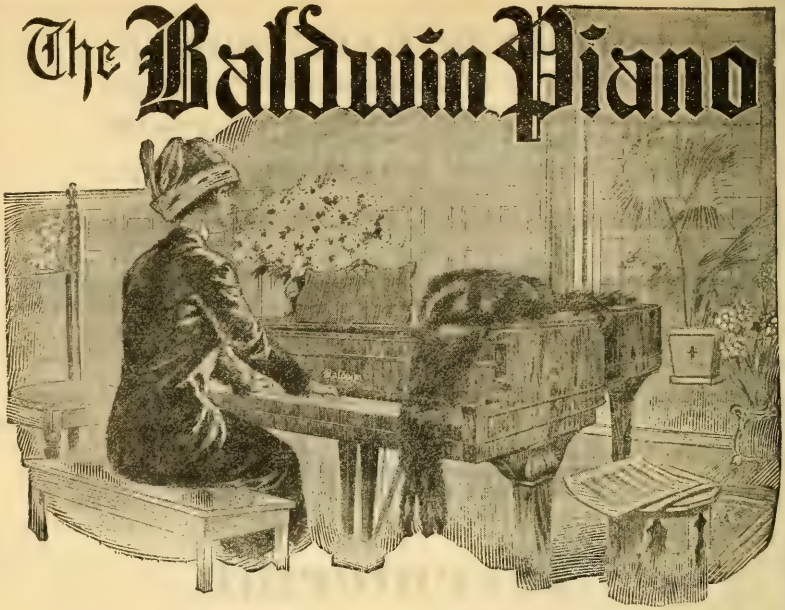
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Sinding . . . . . Symphony in D minor, No. 1, Op. 21

I. Allegro moderato.
II. Andante.
III. Vivace: Più moderato.
IV. Maestoso.

Vivaldi . . . Concerto in G minor for Violin with Organ and String Orchestra.

I. Allegro.
II. Adagio.
III. Allegro giusto (molto marcato).
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Saint-Saëns . . Concerto in B minor for Violin and Orchestra, No. 3, Op. 61

I. Allegro non troppo.
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III. Molto moderato e maestoso: Allegro non troppo.

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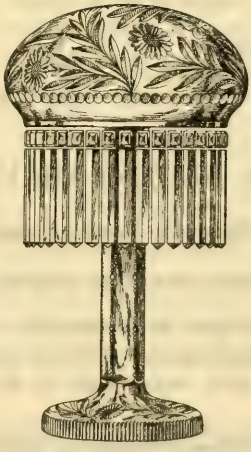
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Sinding's Symphony in D minor was performed at Christiania in April, 1890. It was preformed in Berlin under Mr. Weingartner's direction, October 18, 1895.

It was performed in Chicago by Theodore Thomas's Orchestra as early as December 9, 1893. Anton Seidl brought it out at a Philharmonic concert in New York, February 10, 1894. It was first played in Boston, January 7, 1899, under Mr. Gericke's direction. It was played again, Dr. Muck conductor, November 17, 1906.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, and strings.

The first movement, Allegro moderato, in D minor, 6-8, begins immediately and fortissimo with the first theme given to all the strings (except double-basses), wood-wind, and horns, against chords for brass instruments and the double-basses. This theme is developed elaborately and at considerable length. Then comes a transitional

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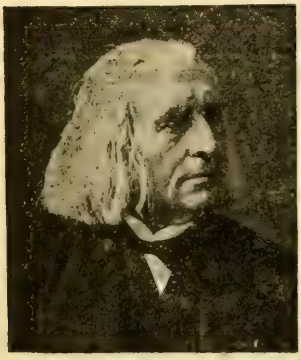
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passage, in which the strings foreshadow the second theme in fortissimo octaves against a persistent rhythm of the dotted triplet (horns). The strings give out the second theme, which was generated by the first, and the first bassoon keeps up the characteristic rhythm. This second theme is also developed at considerable length. After an impetuous climax it leads to the free fantasia, which begins piano with contrapuntal imitations on the first theme, and then waxes in passion. There is a transitional development, and the second theme is worked up in a crescendo. The first theme enters in the tonic. The development of the third section resembles closely that of the first. The second theme is in D major. The coda is dramatic, and the movement ends with a statement of the first theme, but without a sustained harmonic background.

II. Andante, G minor, 3-4. This movement opens with a sombre melody played pianissimo by all the strings against a counter-melody for clarinet, bassoon, and horn. After the first two phrases the development goes along in full harmony. Phrases in the horn and clarinet lead to a more emotional melody for strings and wood-wind over syncopated harmonies for horns and bassoons. Soon the first theme returns in the strings. The clarinet has a new theme (F major) derived from the first. There is development for fuller orchestra, and the coda, pianissimo, is short.

III. Vivace, F major, 3-4. The movement is an enlarged form of scherzo and trio. The first theme is given to the violins. There is a counter-theme for the horn, and the two motives are worked out in a free fashion at some length. The second theme, C major, appears in the horns against arpeggios for the strings. This, too, is developed, and the first theme, returning, brings an end to the first part of the movement. Trio: Più moderato, B-flat major, 3-4. The theme is played at first by two horns in unison, afterward with a counter-theme for the bassoons. The theme and the counter-theme are worked



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out alternately and together. The development of the returning first part is shortened. There is a lively coda.

IV. Maestoso, D minor, 4-4. The first theme is savagely proclaimed by trombones, tuba, and basses against harmonies for horns and woodwind, with a tremolo in violins and violas. This theme is elaborately developed by the full orchestra. There is a subsidiary theme of a more frolicsome character. The second theme is almost a variant of the first. It enters in the strings, and leads to an elaborate working-out. The first theme undergoes changes that alter seriously its nature. There is a regular third part, and there is a fiery coda for full orchestra, D major.

***

Christian Sinding belongs to a family of artists: his brother Otto is a painter, his brother Stefan is a sculptor. As a youth, Christian disliked the thought of school, and his ambition was to be a musician. He studied the violin and composition at Kongsberg, and in 1874 he entered the Leipsic Conservatory, where he remained three years. With the aid of a Royal scholarship he studied afterward in Leipsic, Munich, and especially Berlin. In 1879 a violin sonata by him was performed, but he burned it the same year It is said that while at Leipsic a copyist asked more in payment from him than from his colleagues, on the ground that Sinding's music had more notes Mr. Henri Marteau told this anecdote, which he found "very characteristic and most amusing," in the *Song Journal* of November 10, 1895. To Mr. Marteau, a warm friend and admirer of the composer, we owe this personal description: "Phrenologists would surely find it worth while to examine the formation of Mr. Sinding's head. I have rarely seen a forehead as large and as prominent. The physiognomy gives

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one the impression of extraordinary vigor and will. His clear eyes look at one with a gaze that is almost insupportable. His personality, like his music, produces at first an unexpected and singular effect. He gains on acquaintance, for he is a seclusive man who speaks freely only when he knows his man well and has a sympathetic regard for him. I do not speak of his opinions about music, through an easily understood feeling of delicacy; but I can say that he is very exclusive, and for this I congratulate him. It could not be otherwise with a musician who is so original, one who consults his inspiration as his only rule. I also find it most natural that in his early works the influence of certain masters, especially the indisputable influence of Wagner, is to be perceived. This is always true of the greatest geniuses. He is very Norwegian in his music, but less so than Grieg, because his works are of a far broader conception and would find themselves cramped in the forms that are so dear to Grieg."

The list of Sinding's works includes a Symphony in D minor, "Épisodes Chevaleresques" for orchestra, Op. 35, a "Rondo Infinito" for orchestra, a pianoforte concerto, D-flat, Op. 6, two violin concertos (A major, Op. 45, and D major, Op. 60), a suite for flute and orchestra, sonatas for violin and pianoforte, pianoforte quintet in E-flat major, Op. 5, pianoforte quartet, string quartet, trios, Op. 23, Op. 64, serenade for two violins and pianoforte, suite, Op. 3, suite, Op. 10, Romanze, Op. 30, variations in E-flat minor for two pianofortes, Op. 2, Romances for violin and pianoforte, Op. 79, many small pianoforte pieces, and many songs, among them the cycle "Heimfahrt," Op. 80. Among his latest publications are "Studien und Skizzen" for pianoforte, Op. 82; three pieces for violin and pianoforte, Op. 89; suite in G minor for violin and pianoforte, Op. 96; five pianoforte pieces,

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The sketch of Sinding in Grove's "Dictionary of Music and Musicians" (revised edition, vol. 4, 1908) is singularly inadequate. There is a study of his musical style in Walter Niemann's "Die Musik Skandinaviens" (Leipsic, 1906, pp. 78 and 82).

***

Sinding's Symphony in D minor, Op. 21, has been played in Boston at concerts of the Boston Symphony Orchestra, January 7, 1899, November 17, 1906. His "Rondo Infinito" was played at a concert of the Boston Symphony Orchestra on November 20, 1909. The pianoforte quartet was first played in Boston on November 23, 1891, at a Kneisel concert (Mr. Busoni, pianist). Three movements of an orchestral suite, "Épisodes Chevaleresques," Op. 35, were played here at a Symphony concert, February 25, 1905, and the violin concerto, A major, was played here by Mr. Felix Winternitz at a Symphony concert, November 18, 1905 and by Mr. Noack, December 28, 1912. The first three movements of the pianoforte quintet, Op. 5, were played at a Hoffmann Quartet concert, February 8, 1906 (Miss Mary A. Stowell, pianist). Mme. Helen Hopekirk in a recital played the pianoforte suite in E major, February 13, 1902, and with Miss Blanche Best the variations in E-flat minor for two pianofortes, January 17, 1903.

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Mr. EUGÈNE YSAYE (Isaye, according to E. G. J. Gregoir's "Les Artistes-Musiciens Belges au xviii^me^ et au xix^me^ Siècle"), violinist, conductor, composer, was born at Liège, July 16, 1858. He studied with his father, a violinist and conductor, then at the Liège Conservatory, and afteward with Vieuxtemps at Brussels He was concert-master for some time of Bilse's Orchestra at Berlin; he left this orchestra in 1881 to lead the life of a wandering virtuoso. In 1886 he was appointed first violin teacher at the Conservatory of Brussels. He resigned this position in 1897. He founded in Brussels the Société des Concerts Ysaye, and has retained the conductorship; he also established the Ysaye Quartet. He has composed six concertos for violins, Variations on a Theme of Paganini, but, with the exception of small pieces, his compositions are still in manuscript. He visited the United States in 1894–95, in 1897–98, and 1904–05.

Mr. Ysaye made his first appearance in Boston at a concert of the Boston Symphony Orchestra, December 1, 1894, when he played Saint-Saëns's Concerto in B minor, No. 3, Ernst's "Otello" Fantasia, and Sarabande and Gigue from Bach's Third Sonata. His first concert was on January 12, 1895, when he was assisted by Mr. Aimé Lachaume, pianist, and Miss Theodora Pfafflin, sōprano. He then played César Franck's violin sonata (first time in Boston); Vieuxtemps's Fantasia Appassionata; Sarabande, Gigue, Chaconne, from Bach's Sonata in D minor, for violin alone; and his own "Scène au Berceau," Mazurka No. 3, Saltarelle Carnavalesque. He played at the Boston Theatre, January 20, 1895, assisted by Mr. Lachaume, pianist, Miss Edmands, contralto, and an orchestra led by Mr. T. Adamowski: Mendelssohn's Concerto, Wieniawski's "Faust" Fantasia, and with piano the Andante from Joachim's "Hungarian" Concerto and his own

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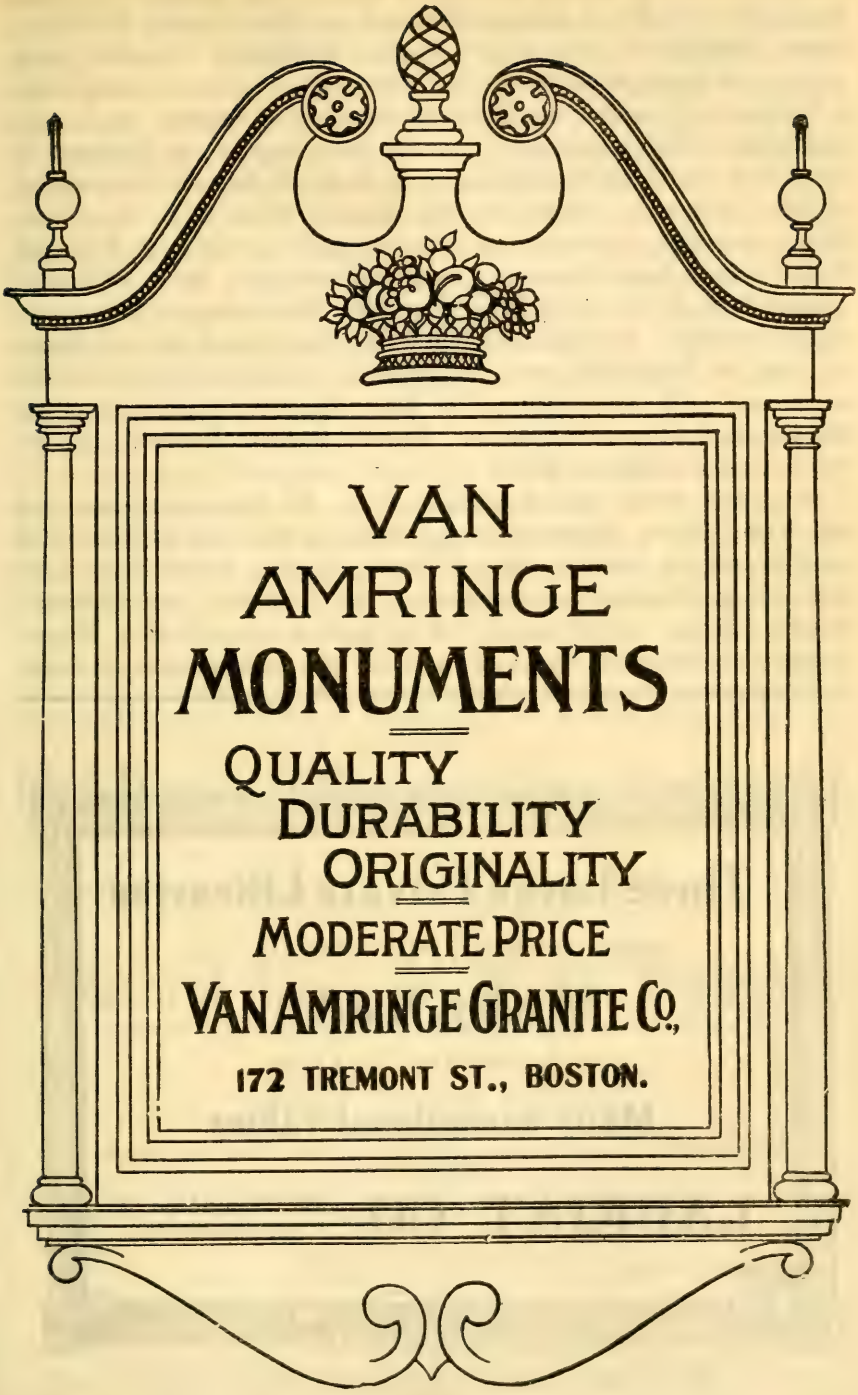
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Saltarelle. At his second recital, in Music Hall, January 23, 1895, he played with Mr. Lachaume, assisted by Miss Priscilla White, soprano: Beethoven's "Kreutzer" Sonata; Wilhelmj's "Parsifal" paraphrase and arrangement of the "Siegfried Idyl"; two movements from a Sonata in G minor by Bach, Beethoven's Romance in F, and Sarasate's "Zigeunerweisen." At his third recital, on February 9, 1895, with Mr. Emil Mollenhauer, who took the place, at short notice, of Mr. Lachaume, assisted by Mr. Watkin Mills, bass, Mr. Ysaye played the first movement of Vieuxtemps's Concerto in E major, Spohr's Concerto in D minor, a fugue in G minor by Bach, Wilhelmj's arrangement of the "Preislied" from "Die Meistersinger," and a suite by Vieuxtemps. His farewell appearance that season was on March 15, 1895, at Music Hall, with an orchestra conducted by Mr. Mollenhauer and with the assistance of Miss Elizabeth Hamlin, soprano. He played Beethoven's Concerto, Bruch's Scottish Fantasia, and excerpts from a sonata by Bach.

Mr. Ysaye visited Boston again in 1898. His first concert was with Mr. Raoul Pugno, pianist (first appearance in Boston), in Music Hall on February 17, when he played Fauré's Sonata, Vieuxtemps's Concerto No. 4, Wi helmj's arrangement of the "Preislied," and Guiraud's Rondo Caprice. On February 18 he gave a concert with Messrs. Pugno and Gérardy. He took part in the performance of Saint-

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Saëns's Trio in F, Schumann's Trio in F, and he played Bach's Concerto in E major, with organ and piano, and Wilhelmj's "Parsifal" paraphrase. He played on March 22 with Theodore Thomas's Orchestra Mozart's Concerto in E-flat, Lalo's Symphonie Espagnole, and excerpts from a sonata by Bach for violin alone. On April 16 he gave a chamber concert in Music Hall with Messrs. Marteau, Gérardy, and Lachaume. The programme included Beethoven's Serenade for violin, viola, and 'cello; Bach's Concerto in D minor for two violins; d'Indy's Piano Quartet, Op. 7 (first time). He gave a second chamber concert on April 23, when the programme included Fauré's Piano Quartet, No. 1 (first time), Messrs. Marteau, Lachaume, Ysaye, Gérardy; six duettini, Godard (Messrs. Ysaye and Marteau); César Franck's Piano Quintet (first time), which was played by Messrs. Lachaume, Ysaye, Marteau, Bendix, Gérardy.

Visiting Boston in 1904, he played at a concert of the Boston Symphony Orchestra, December 3, Bach's Concerto in E-flat major, No. 2, with accompaniment for orchestra and organ, and Bruch's Concerto in D minor, No. 2. On December 17, 1904, he gave a recital in Symphony Hall, and his programme included these pieces: Handel, Sonata in G minor, No. 3; Vieuxtemps, Concerto in D minor, No. 4; Beethoven, Romance; Schumann, "Abendlied"; Guiraud, Rondo Caprice; Vieuxtemps, Ballade and Polonaise; Bach, Chaconne. Mr. de Beive was the

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accompanist. On February 8, 1905, Mr. Ysaye gave a concert with orchestra in Symphony Hall. The programme included Saint-Saëns's Concerto in B minor, No. 3; Mozart's Concerto in E-flat major; Bruch's Scottish Fantasia; and smaller pieces. Mr. Willy Hess conducted.

Returning to Boston in 1912, Mr. Ysaye gave a concert at the Boston Opera House on December 15, and played with orchestra Vieuxtemps's Concerto in D minor, No. 4, Lalo's Symphonie Espagnole. He also played Loeffler's transcription of Chabrier's Scherzo-valse. He gave a recital in Symphony Hall on January 12, 1913, with Mr. Decreus, accompanist. The programme included these pieces: Veracini, Sonata in A minor; Gemianini, Sonata in B minor; Viotti, Concerto in A minor, No. 22; Vitali, Chaconne with organ accompaniment (John P. Marshall, organist); Ysaye, "Rêve d'Enfant" and "Old Mute"; Saint-Saëns, Rondo Capriccioso; and other pieces. He gave a second recital in Symphony Hall, with Mr. Decreus, pianist, on February 20, 1913. The programme was as follows: Brahms, Sonata in A major, No. 2; Mozart, Concerto in G major; Chausson, Poème; Wagner-Wilhelmj, Album-Blatt; Ysaye, "Lointain Passé"; Saint-Saëns, Havanaise.

Concerto in G minor for Violin (with Organ and String Orchestra) . . . . . Antonio Vivaldi

(Born about 1680 at Venice; died there in 1743.)

Vivaldi, violinist and composer, was the son of Giambattista Vivaldi, violinist of St. Mark's Church in Venice. It is supposed that Antonio first sought his fortune in Germany, and, as he bore the title Kapellmeister to the Duke Philip of Hesse, it is thought that he filled this

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position at Mantua from 1707 to 1713, where this duke resided. Mr. Reginald Lane Poole, however, says that, as this Philip was of Hesse-Philippsthal, the duke was presumably Ernst Ludwig. The story that Vivaldi lived at Darmstadt has been disproved. In 1714 he was appointed violinist of St. Mark's at Venice, and also director of the conservatory for girls, Ospedale della Pietà, which position he held until his death. He was a priest, and, as his hair was red, he was known as "*il preto rosso.*"

Vivaldi published these works: Op. 1, twelve trios for two violins and 'cello; Op. 2 and 5, eighteen violin sonatas with bass; Op. 3, Estro Poetico, twelve concertos for four violins, two violas, 'cello, and organ bass; Op. 4, 6, and 7, twenty-four concertos for solo violin, two violins ripieni, viola, and organ bass; Op. 8, Le Quattro Staggioni, twelve concertos for five voices; Op. 9, La Cetra, six concertos for five voices; Op. 10, six concertos for flute, violin, viola, 'cello, and organ bass; Op. 11 and 12, twelve concertos for solo violin, two violins, viola, 'cello, and organ bass.

There are a great many of Vivaldi's compositions in manuscript. There are eighty concertos in Dresden alone. From 1713 to 1739 he wrote thirty-eight operas, twenty-two of them for Venice.

It has long been said that Bach transcribed eleven of Vivaldi's violin concertos, six for clavier, four for organ, and Bach's concerto in A minor

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for four claviers (Vivaldi's concerto in B minor for four solo violins); but within the last year the authenticity of Bach's transcriptions of the concertos for the organ has been strenuously denied. Other transcriptions for the clavier were made by Duke Ernst of Saxony, Benedetto Marcello, and Telemann.

Vivaldi was a virtuoso, and as a composer he has been accused of writing for mere display and inventing novel effects to win applause. Dr. Burney pooh-poohed his "Stravaganze" for solo violin, and Sir John Hawkins said of Op. 8: "The first four concertos are a pretended paraphrase in musical notes of so many sonnets on the four seasons, wherein the author endeavors, by the force of harmony and particular modifications of air and measure, to excite ideas correspondent with the sentiments of the several poems." But the Germans, as Bach, Benda, and Quantz, thought highly of the Venetian.

He developed the concerto form invented by Giuseppe Torelli, whom we shall mention later. Vivaldi, to quote Sir Hubert Parry, "represented the tendency of Italian art towards harmonic forms, such as were met with in Italian opera, in which, so far, simple clearness of design and superficial effectiveness were the principal virtues. He was essentially a violinist, and at times, especially in slow movements when the aptness of the violin for expressive melody invited him, he wrote really beautiful music. In quick movements he showed facility, glibness, and a certain mastery of technique, but his ideas in such movements were little more than poses. But he had a great reputation as a representative of Italian instrumental art, and it was possibly on that ground that Bach subjected his works to the close study which arranging them for the clavier implied." Sir Hubert admits later in his Life of Bach that Bach's violin concertos written in the Cöthen period are akin to the Vivaldi type.

The concerto in Bach's day had these meanings: "(1) a music school; (2) either vocal or instrumental chamber music, a piece that is called 'concerto'; (3) violin pieces which are so arranged that each player will at a certain time be prominent, and play in turn with the other

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parts in rivalry. In such pieces, when only the first player dominates, and where only one of many violinists is prominent for remarkable agility, this player is called 'violono concertino.'" ("Musicalisches Lexicon," by J. G. Walther, Leipsic, 1732.) It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appears in a treatise by Scipio Bargaglia, published at Venice in 1587, and that Giuseppe Torelli, who died in 1703, was the first to suggest a larger number of instruments in a concerto and to give the name to this species of composition, "concerto grosso." But Michelletti, seventeen years before, had published his "Simfonie et concerti a quatro" and in 1698 his "Concerti musicali," while the word "concerto" occurs frequently in the musical terminology of the seventeenth century. Up to the middle of the seventeenth century the music specially for violin was composed almost exclusively of dance tunes, as courantes, gaillardes, pavanes, etc. These compositions bore the title "simfonia," "capricio," "fantasia," "toccata," "canzone," "ricercare." The first five words were used for instrumental pieces; the last two for pieces either for voices and instruments: sometimes for both. The title "ricercare" soon disappeared, "canzone" dropped out of sight, "toccata" was then a title reserved for harpsichord pieces, and toward the second half of the sixteenth century "simfonia" meant either an instrumental interlude or an overture. It was toward 1650 that the word "sonata" took the special meaning of an instrumental piece with accompaniment of organ or harpsichord and several other instruments, and in those days the "sonata" encroached on the rights of the "capricio" and "fantasia." The claim of Torelli to the invention of the "concerto grosso" may be disputed; but it was he that determined the form of the grand solo for violin and opened the way to Archangelo Corelli, the father of modern violinists, composers or virtuosos.

***

Mr. Kreisler played Vivaldi's concerto in C major with organ (MS.) at his recital in Symphony Hall, December 1, 1912.

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(Born at Mühlhausen-i.-R. (Alsace), January 30, 1861; now living at Medfield, Mass.)

This poem, now dedicated to the memory of Gustave Schirmer, was written originally in 1901 for performance as chamber music and for these instruments,—pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets behind the scenes, viola, and double-bass. It was afterward arranged for two pianos and three trumpets, and performed at the house of Mrs. John L. Gardner in Boston, April 13, 1903, with Messrs. Proctor and Gebhard as pianists.

In 1905 and 1906 the work was remoulded and treated much more symphonically. A transcription for two pianofortes and three trumpets was made by the composer. This transcription was played at the house of Mr. Charles S. Bird, East Walpole, Mass., October 29, 1907, when Messrs. Gebhard and Fox were the pianists.

The first performance of the present orchestral version was at a concert of the Boston Symphony Orchestra in Boston, November 23, 1907, when Mr. Gebhard was the pianist. There was another performance by the Boston Symphony Orchestra in Boston on March 14, 1908.

The poem is scored for three flutes (one interchangeable with piccolo),

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This tone poem was suggested to Mr. Loeffler by certain verses in the eighth Eclogue of Virgil, which is sometimes known as "Pharmaceutria" (the Sorceress). The Eclogue, dedicated to Pollio, was written probably in 39 B.C. It consists of two love songs, that of Damon and that of Alphesibœus. Each song has ten parts, and these parts are divided by a recurring burden or refrain. Alphesibœus tells of the love incantation of a Thessalian girl, who by the aid of magical spells endeavors to bring back to her cottage her truant lover, Daphnis. Virgil helped himself freely here from the second Idyll of Theocritus, "The Sorceress," in which Simaetha, a Syracuse maiden of middle rank, weaves spells to regain the love of Delphis.

The lines of Virgil that appealed particularly to Mr. Loeffler are these:†—

"Fetch water forth, and twine the altars here with the soft fillet, and burn resinous twigs and make frankincense, that I may try by magic rites to turn my lover's sense from sanity; nothing is wanting now but the songs.

"Draw from the city, my songs, draw Daphnis home.

"Songs have might, even, to draw down the moon from heaven: with songs

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem "Viviane"; Debussy, in his "Afternoon of a Faun," etc.

† Translation into English prose by F. W. Mackall (London, 1889).

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"Draw from the city, my songs, draw Daphnis home.

"Threefold first I twine about thee these diverse triple-hued threads, and thrice round these altars I draw thine image: an odd number is the gods' delight.

"Draw from the city, my songs, draw Daphnis home.

"Tie the threefold colors in three knots, Amaryllis, but tie them; and say, 'I tie Venus' bands.'

"Draw from the city, my songs, draw Daphnis home.

"As this clay stiffens and as this wax softens in one and the selfsame fire, so let Daphnis do for love of me. Sprinkle barley meal and kindle the brittle bay twigs with bitumen. Cruel Daphnis burns me; I burn this bay at Daphnis.*

"Draw from the city, my songs, draw Daphnis home.

"These herbs and these poisons, gathered in Pontus, Moeris himself gave me; in Pontus they grow thickest. By their might I have often seen Moeris become a wolf and plunge into the forest, often seen him call up souls from their deep graves and transplant the harvests to where they were not sown.

"Draw from the city, my songs, draw Daphnis home.

"Fetch ashes, Amaryllis, out of doors, and fling them across thy head into the running brook; and look not back. With these I will assail Daphnis; nothing cares he for gods, nothing for songs.

"Draw from the city, my songs, draw Daphnis home.

"See! the embers on the altar have caught with a flickering flame, themselves, of their own accord, while I delay to fetch them. Be it for good! Something there is for sure; and Hylax barks in the doorway. May we believe? or do lovers fashion dreams of their own?

"Forbear: from the city—forbear now, my songs—Daphnis comes."

Mr. Loeffler does not intend to present in this music a literal translation of Virgil's verse into tones. The poem is a fantasy, inspired by the verses. The chief themes, with the possible exception of one, are not typical: they are only of musical significance. The refrain—"Ducite ab urbe domum, mea carmina, ducite Daphnim"—is used sparingly, and is given to three trumpets behind the scenes, until Daphnis nears the door of the sorceress, when the final refrain, "Parcite, ab urbe venit, jam parcite, carmina, Daphnis," is suggested by the fanfare of three trumpets on the stage.

The poem opens, Adagio, 2-2, with a short motive, which, with an inversion of it, is much used throughout the work. The first chief theme is announced dolce, *mf*, by viola solo and three flutes. It may

* Compare Theocritus: "As I melt this wax by the help of the goddess, so may Myndian Delphis be presently wasted by love: and as this brazen wheel is whirled round, so may that man be whirled about by the influence of Aphrodite at my doors. Wheel, draw thou that man to my house!" See also Ovid, Met. III., 487 *et seq.*



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be called the theme of invocation. The latter half of it may be divided into two motives, the first a phrase descending in whole tones, the second a rising and falling wail. These two motives are used separately and frequently in all sorts of ways. After the exposition of this theme the pianoforte enters fortissimo with a harmonized inversion of the introductory motive; a crescendo follows with use of the foregoing thematic material, and a glissando for the pianoforte leads to an Allegro, in which now familiar thematic material is used until the second theme appears (first violins, harp, pianoforte). This theme is developed. A pianoforte cadenza built on thematic material leads to a Lento assai, 6-4, with a dolorous theme (No. 3) for the English horn. The trumpets behind the scenes give out the burden of the sorceress. The più vivo section may suggest to some a chase of wolves ("I have often seen Moeris become a wolf and plunge into the forest"). Tranquillo: a fourth theme, 4-4, is given to the pianoforte. Calando: the refrain is heard again from behind the scenes. Moderato: the second chief theme, 6-4, now appears, and it is used extensively. Largamente: the trumpets, now on the stage, announce the coming of Daphnis, and there is the suggestion of the barking Hylax. The ending is one fanfare of frantic exultation.

***

A NOTE ON WAXEN IMAGES.

Voltaire once said: "It is a singular fact that vampires are found only in Hungary." For years the old world believed that Thessaly was the favorite dwelling-place of witches. What adventures did not Lucius Apuleius have in that far-off land, that country where the sun was at will restrained by the knowing from his natural race, where the moon was compelled for some fell purpose to purge her skim upon



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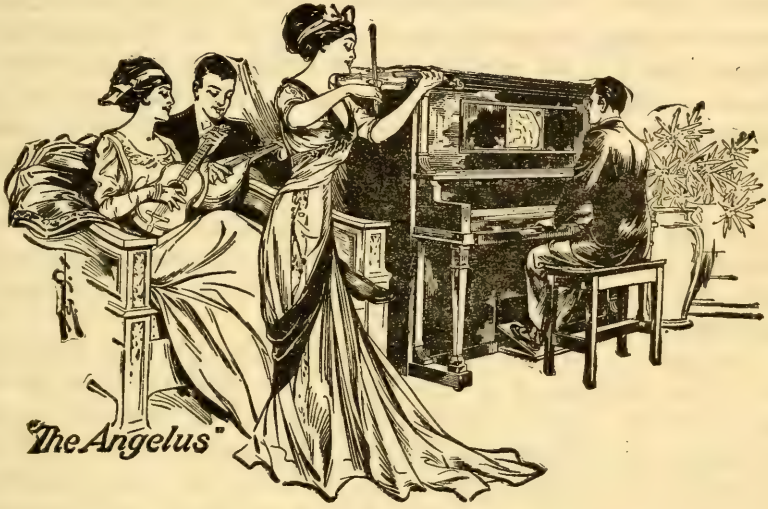
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herbs, and trees! There dwelt the old women, greatly feared, who entered a stranger's room in the dark night, cut into his body, thrust in hands, and, plucking out the heart, replaced it with a sponge, so that the wound would open when the wretch drew nigh a river to drink, the sponge would fall into the water, the body would forever after be without life.

Possibly in Libya, near the border of Ethiopia, there were more mysterious sorceries than those worked by the witches of Thessaly. The brother of Ophelion, who was killed by an embalmer jealous of her sister's love for the guest of a night, believed that Libya was the land to be more dreaded. As he tells his story through the mouth of Marcel Schwob, "It is indeed terrible to think that the incantations of women can make the moon descend into the box of a looking-glass; or plunge when it is full into a bucket of silver, with dripping stars; or fry as a yellow jellyfish in a stove, while the Thessalian night is black and men who change their skin are free to roam. All this is terrible; but I should fear less these things than to meet again in the blood-hued desert the embalming women of Libya."

"As this wax softens, . . . so let Daphnis do for love of me." Was this spell ever worked in New England, which was once a land of witchcraft, where strange superstitions still survive in remote villages on sullen hills or by the conniving sea?

This spell is a very old one, and many have been thought to die of it. J. G. Frazer discusses it in "The Magic Art," Part I., Vol. I., of "The Golden Bough" (3d ed., London, 1911, pp. 77, 78), under the heading "Homœopathic or Imitative Magic." The potency of the spell was believed by the ancient Greeks and Romans; the spell came down through the centuries; it is still worked, they say, even in English provinces. Father Charlevoix found North American Indians ("les Illinois") who made "petits marmousets" in the image of those whose lives they wished to shorten, images that they pierced to the heart. The French name the spell "envoûtement," and the wax image itself of the man or woman who was to be brought back to lonely arms or killed by a wasting disease is called "vols" or "voust." An image resembling the victim was fashioned. Sometimes hair or a shred of clothing of the human being ornamented the doll. If the figure were



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pierced in any place, the man or woman suffered in the same region. If the doll were melted, there was mysterious wasting away.

Read the sane and pious Jeremy Collier's account of Duffus, the seventy-eighth king of Scotland. There was a plot against Duffu in the tenth century as a contemner of the nobility. "A club of witches at Forresse in Murray, did, by wasting his image in wax, so waste and torment him with continual pain and sweating, that he pin'd daily, and no remedy could be found till the witchcraft was discovered, the image broke and the witches punished."

It was believed that Protestant sorcerers, wishing to bring about the death of Charles IX. of France, who after Saint Bartholomew's Day saw bloody crows and other horrid visions, killed him by means of wax dolls made in his image.

Cosmo Ruggieri, the Florentine astrologer who figured at the court of France with Catharine de Médicis as his patroness, was involved in the prosecution of la Mole and Coconas, accused, among other crimes, of employing sorcery in order to kill King Charles IX. "He persuaded la Mole and several others that he could make waxen images, some of which would inspire women with love; and others make any person they pleased die in a lingering condition." See the long and singular note of Pierre Bayle to the sentence, "Many reflections might be made on his applying himself to astrology and magic, though he did not believe either God or Devil; for it is a general opinion among Christians that if there are Devils, there is a God; and that those who do not believe the existence of a God, do not believe there are Devils," in the article, "Ruggieri," in Bayle's Dictionary. "He himself," says Bayle, "knew the vanity of his promises, and that his pricking the images with a needle were of no effect. It is not so certain that he was sensible of

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the vanity of astrology; a person of genius and learning is perfectly sensible that a piece of wax worked up into the shape of a man or woman and pricked in the heart is not capable of producing in a person at a distance, either a desire of marrying such a person, or any other kind of passion. He knows evidently that a piece of wax representing Henry IV., and which is put near the fire in Nantes, or is pricked in different parts in the same city has not the power of infecting that monarch with a slow and mortal fever in Paris. And therefore every man of genius, sense, and learning, who is persuaded that these waxen images have the virtue in question, knows most certainly that their effects are produced by an invisible spirit, which acts immediately and physically on certain persons, whilst those images are in certain circumstances. Since therefore Ruggieri did not acknowledge any such spirit, he plainly knew that those images had no virtue of any kind. But it does not appear as evidently, that celestial bodies are incapable of producing a numberless multitude of effects on earth. It is known that persons who were looked upon as atheists, have been firmly persuaded of the efficacy of the influence of the stars, even with regard to the free actions of men, and what we call fortune, or contingent events. We therefore are not certain that Ruggieri knew the vanity of judicial astrology. I believe, however, that it would not be very rash to assert, considering the turn of Ruggieri's mind, that he only calculated nativities after the manner of cheats, without giving any credit to them, and only to get money."* The rest of the footnote contains still more entertaining reading.

*I quote from the edition of Bayle's Dictionary translated into English and edited by Bernard, Birch, Lockman, and other hands (London, 1739).—P. H.

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In like manner the Duchess of Gloucester, Roger Bolingbroke, and Margerey Jourdain were accused of putting a wax image of Henry VI. over a slow fire, and for this the duchess was imprisoned, the conjuror Bolingbroke hanged, and the witch Jourdain, or, as some call her, Gardemain, was burned alive.

Then there was Enguerrand de Marigny of a noble Norman family, Prime Minister under Philippe-le-Bel and Minister under Louis X. His wife, Alix de Mons, and his sister, the Dame de Cantelen, were accused of having employed magical means to slay Louis, known as Huntin, Charles de Valois, and other barons, to effect the escape of Marigny, who had been thrown into prison. The women were charged with seeking the aid of Jacques Dulot, a notorious sorcerer, who, jailed in consequence, killed himself in his cell. Marigny's wife and sister swore that De Marigny had hired Dulot to mould wax images of the king, then to run pins through them while magical incantations were recited. The images were shown to the king, and De Marigny in 1315 was hanged from a gibbet which he himself, as Minister, had erected at Montfaucon.

Ruggieri with his waxen images figures in French history and romantic novels. There are two striking instances of the use of superstition in modern literature. One is Dante Gabriel Rossetti's poem, "Sister Helen," which begins:—

"Why did you melt your waxen man,
Sister Helen?
To-day is the third since you began."
"The time was long, yet the time ran,
Little Brother."
(O Mother, Mary Mother,
Three days to-day, between Hell and Heaven.)

The other is the passage in Thomas Hardy's "The Return of the Native," where Susan Nunsuch, wishing to protect her boy from the evil influence of Eustacia Vye, moulded an image from beeswax, put a red ribbon round the neck of the doll, and made with ink the semblance of sandal shoes. "To counteract the malign spell which she imagined poor Eustacia to be working, the boy's mother busied herself with



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a ghastly invention of superstition, calculated to bring powerlessness, atrophy, and annihilation on any human being against whom it was directed. It was a practice well known on Egdon at that date and one that is not quite extinct at the present day." And, after she had fashioned this doll, the old woman pierced it with at least fifty pins "of the old long and yellow sort, whose heads were made to come off at their first usage." She then held in the tongs the image of Eustacia over a glowing turf fire, and while it wasted slowly away repeated the Lord's Prayer backward.

Did not King James, in his "Dæmonology," state: "The devil teaches how to make pictures of wax or clay, that by roasting thereof the persons that they bear the name of may be continually melted or dried away by continual sickness?" Did not Bishop Jewell in 1558, preaching before the queen, speak of the increase of this practice? "Your Grace's subjects pine away, even unto the death, their color fadeth, their flesh rotteth, their speech is benumbed, their senses are bereft." Was not a waxen image, with hair like that of the unfortunate Earl of Derby, found in his chamber after his death from an odd disease of constant retching? On the other hand, the wife of Marshal d'Ancre was beheaded for a witch, for she enchanted the queen to dote upon her husband; "and they say the young king's picture was found in her closet, in virgin wax, with one leg melted away." Let us dismiss the fascinating subject with these lines from a sonnet of old Daniel:—

"The slie enchanter, when to work his will
And secret wrong on some forspoken wight,
Frames waxe, in forme to represent aright
The poore unwitting wretch he meanes to kill,
And prickes the image, fram'd by magick's skill,
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(From the London *Times*, April 27, 1912.)

There can be little doubt that the ordinary music-lover gives scant attention to the processes involved in the formation of a mature and considered judgment. With most of us, indeed, it is more than likely —so unwilling have we become to probe and digest—that a reserved judgment will ultimately result in a wavering or lukewarm verdict. Yet in all matters of art it is of the highest importance that this power of reservation should be cultivated; for artistic criticism, in its essentially vital aspect, does not consist in a denunciation of the obviously bad or a heralding of the obviously great, but in a valuation, so far as is possible, of serious work which eludes or baffles standards hitherto adequate. And the world cannot be too often reminded that great works of art do not always show their qualities on the surface, and that many works, lacking some of the attributes we may rightly postulate for the completely great, demand a particularly well-balanced judgment, lest we fall into one of two common errors. For many a second-rate work has been temporarily accepted as first-class because of the numerous conditions obviously satisfied; and some first-class works have

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had the stigma of "second-rate" too tardily removed because of their equally obvious failure to satisfy some of our normal requirements.

Now, if we could find with certainty the greatest common measure of all admittedly first-class music, we should be laying the foundations, once and for ever, of all sane and sound musical criticism. A more modest generation than our own may some day evolve such a catalogue of critical axioms by discarding the individual caprice which now settles, or fails to settle, elementary questions of musical value; and in such a catalogue there can be little doubt that, amongst the properties demanded of all music before its admission into the highest class, we shall find that elusive quality which we now agree to label Distinction.

There are probably few people at all accustomed to analyzing their opinions who have not a tolerably clear idea of the meaning they attach to this word; and, what is not often the case with abstract critical terms, there would appear to be little divergence in interpretation. However contradictory the opinions of two critics may be as to the merit of a given work, it is seldom that we shall find one claiming and the other denying that it possesses distinction. But, in seeking to define the attribute and to give a clear outline to the silhouette, we encounter the difficulty of all definitions; and, to clear the ground, the delimitation will probably be best begun from the negative side, since there are so many qualities which falsely parade as distinction, and are sometimes mistaken for it. It is not, for instance, distinctiveness, though generally concomitant with it. Distinctiveness merely renders a phenomenon distinguishable, and might be credited to anything from Mr. Eugene Stratton's boots to the Great Panjandrum's "little round button at top," whereas distinction in dress is due to less remarkable considerations. So an orchestral work might be distinctive owing to



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the employment of concertinas, or by being, as in Mr. Graves's delightful skit, a concerto for muted triangle. Many composers, such as Grieg and Spohr, are distinctive enough in their use of chords; but their combined output contains less distinction than a plainly harmonized Bach chorale. Nor, again, must we confuse it with seriousness, in the sense of solemnity; for it is assuredly more present in a Strauss Waltz than in a Doctor's Exercise. Indeed, it might be argued that its most triumphant manifestation is in light music, since raising the trivial by dignity and sincerity is a more crucial problem than maintaining a given serious level. Thus the distinction of works like "Hänsel und Gretel" and "Shamus O'Brien" is an outstanding merit. For it is a quality which loves best to march, with a modest and simple utterance, away from the paths of learning; and if, as so often in the works of Bach, analysis shows that learning and skill are present, then the distinction lies in the good breeding which hides the cleverness.

But negative definitions, as always, leave open a field too wide for the mind to grip; and, baffling as it must always be to pin down an abstract quality to a verbal limitation, yet it may be possible by a more positive analysis to narrow down the margin of error. In the beginning, to change the words of von Bülow, is personality. Even the least distinctive composer of shop-soiled ballads has, hidden somewhere behind the accumulated mass of cant phrases and borrowed idioms, a personal equation. To the few who, in the sweat of their face, wrestle with the problems of self-expression until technique becomes a subconscious possession, there arrives the ultimate power of stamping their image and superscription on their work. It is quite easy to trace the growth of this power from the crude "Rienzi" to "Die Meistersinger," from the amateurish "Salut d'Amour" to the "Enigma" Variations. This power of impressing personality on music,

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unhampered by the difficulties of technical expression, results in an unmistakable and individual style; and one of the qualities of style is Distinction. Hence it is an aspect of workmanship rather than of idea, though in a secondary sense it is, of course, possible to call ideas distinguished as opposed to commonplace. The field can be further restricted by claiming that, in an analysis of workmanship, it belongs rather to the manner than to the method. There are, admittedly, instances where an inspiration as to formal treatment may justly be called distinguished,—witness the use of the variation form in Beethoven's Eroica Symphony, of the combination of fugue and scherzo in Bach's D major Organ Fugue, and of fugue and sonata form in Mozart's "Zauberflöte" overture. But these are great moments, and rare; and distinction in its accepted sense is so confessedly a matter of how an idea is worded rather than of what it is or how logically it is unfolded that we can claim it as a characteristic of a little Walmisley chant or a Wesley hymn-tune. In a sense it is always conscious, representing the check which a slight austerity and aloofness of mind will exercise on the common tendency of the emotions to unbend a little too far. We may grant that conscious refinement may, and often does, rarefy the processes of creation until the result is preciosity; but, if the refinement preserves the vitality intact, then the result is Distinction. It is most manifest when the atmosphere



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is simple, as in the accompaniment to the Ballad in Parry's "Judith," in the majority of Stanford's accompaniments to Irish songs, in the Kyrie in Elgar's "Gerontius," and becomes obvious when the main consideration is rhythmical, and consequently elemental, as in "The sun whose rays are all ablaze" from "The Mikado." It is, again, the enemy of all facility and fluency, such as we find in Raff, and is incompatible with the impression of intimacy which even the best things of Schumann too markedly convey. It is aimed at in vain by the superiority of Bruckner, the pomposity of Goldmark, and all the batteries of Tchaikovsky: whereas it shines self-revealed in the opening notes of a thousand folk-songs. For it is the result of a perfect understanding between head and heart, with the head, as it always should be, at the helm.

But those who would set out to capture this will-o'-the-wisp may be saved from some pardonable mistakes by two warnings. It was said above that distinction is due to a conscious intellectual attitude: let it now be added that this attitude must be part and parcel of the creating spirit and not the afterthought of an accomplished mind. The reticent dignity of, for instance, the hymn-tune "St. Ann" would have given distinction to a tune which reached a far lower level of musical value, provided that in the latter, as in the former, the reticence and dignity belonged to the idea at its birth; but in too many cases we can trace how a second-rate idea has been coupled to as second-rate phraseology, but has had its features furbished up by subsequent polish. This is, as it seems to many, the fault of the work of men like Saint-Saëns. Not that the ideas are second-rate, nor the clothing shabby, but that the two were never inseparable, and that, where there should have been the touches of a master-mind in labor, we feel these are self-conscious additions of peacock's feathers and scarlet. On the other hand, congenital as the workmanship must be with the idea, it is not indispensable that the idea itself should be first-class. For dis-

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tinction is the obvious word, not for a stroke of genius we none of us could approach, but more often for the masterly presentation of an idea which itself was within our capacity. Thus we find it in unexpected places. Rheinberger, for example, often attains it in the sincerity of his first and loses it in the attempted familiarity of his second subjects; Reger has it in proportion as he is diatonic, César Franck when he ceases to be French. Its almost complete absence in the work of our own composers of the second rank is just now the millstone round the neck of English music. But, though it is a redeeming and reconciling feature of work just outside the first class, it is none the less an invariable characteristic of all work within. All great men display it, since a great man in music is one who unites genius of material to genius of method; and so distinction, as one of the highest qualities of material, becomes one of the sheaf of indispensable passports to Olympus.

To sum up, it may be said that, as manners are an index to character, so the degree of distinction in a work will betray the attitude of the composer to the dignity of his workmanship. For though manners may be but a form of superficial politeness, and be not of the spirit, yet, if they are the sincere embodiment and expression of temperament, then the possessor has distinction. We have all met men and women whose whole attitude of body and voice in merely saying, "How do you do?" is so gracious and so convincingly inseparable from them that no "pose" is conceivable. So have we all met melodies, often of no greater merit than with all modesty we feel we could have reached ourselves, melodies coming straight from the heart, yet presented by the brain in a form which makes their presentation an organic part of them and places the result on a level our own work could never attain. And possibly the completest definition we can give of this accruing distinction is to say that it arises from a lofty conception of the dignity of technique producing, through the persistence of personality, that *curiosa felicitas* without which no work of art can ever make good its claim to the highest place.

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Concerto in B minor for Violin, No. 3, Op. 61.

Camille Saint-Saëns

(Born at Paris, October 9, 1835; living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Sarasate, to whom it is dedicated. It was played for the first time in Boston by Mr. Timothée Adamowski at a concert of the Boston Symphony Orchestra, January 4, 1890. It was played afterward at these concerts by Mr. Ysaye (December 1, 1894), Miss Mead (January 29, 1898), Mr. Adamowski (March 8, 1902), Mr. Sauret (April 9, 1904), Mr. Noack (November 20, 1909).

The concerto is in three movements. The first, Allegro non troppo, B minor, 2-2, opens with a pianissimo tremolando B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft staccato chords. The violin exposes the theme, and then has passage-work accompanied by the orchestra. After a forte tutti passage on the first theme, there is a recitative for solo violin, a sort of prelude to the second theme, which is announced (E major) by the solo instrument, and is developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out,—for the most part by the orchestra against running passages in the violin,—and there is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the second theme itself, which is now in B major. This theme is developed, and in the coda the first theme is developed in a new way.

The second movement, Andantino quasi allegretto, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the

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wood-wind. A melody in Siciliano* rhythm is sung by the solo violin, and the closing figure of each phrase of the melody is echoed twice by other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, forte, over a figure in strings and wind. There are subsidiary themes in the violin, and there is a return of the Siciliano melody in B-flat major as an orchestral tutti; the violins play the melody in octaves against repeated chords in the wood-wind and the horns. The solo violin sings the second phrase of the theme, and proceeds to the second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction, Molto moderato e maestoso, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the movement, Allegro non troppo, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with pizzicato arpeggios for the strings. This theme is followed immediately by a second, cantabile, also played and developed by the solo instrument. A third theme, in D major, is announced and developed by the violin. The first theme is worked out in a rather long orchestral tutti, and then a fourth theme appears, a quiet song in G major, given out pianissimo in harmony by muted violins and violas in four parts, and afterward sung by the solo violin against

* The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man, who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks around the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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a flowing contrapuntal accompaniment in the wood-wind and first violins. Then the muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft arpeggios in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The development is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major, and the fourth theme fortissimo in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings in octaves. The theme is now in B major, and the proclamation of it by the brass is followed by a development by the solo violin over tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and in the 'cellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

Mr. Otto Neitzel, in his Life of Saint-Saëns (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

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Mraczek . . . . Symphonic Burleske, "Max and Moritz"
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Liszt . . . Episode from Lenau's "Faust" (Mephisto Waltz)

Charpentier . . . . . Impressions of Italy

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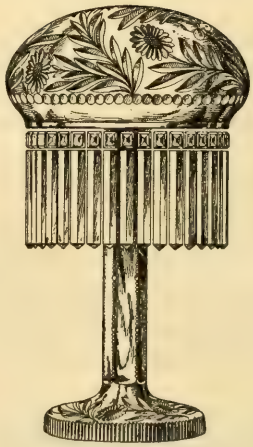
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JOSEPH GUSTAV MRACZEK

(Born at Brünn, March 12, 1878; now living there.)

Mraczek began his musical studies with his father, a violoncellist at the Stadt Theatre in Brünn. He completed them at the Vienna Conservatory. Trained as a violinist, he made concert tours, then settled in Brünn as a concert-master, and began to compose. The list of his works includes an opera, "Der gläserne Pantoffel," produced at Brünn in 1902; an opera, "Der Traum" (Berlin, 1912); music to the drama "Kismet"; a pianoforte quintet in E-flat major; Nocturne for violin and pianoforte; Three Pieces in Dance Form for pianoforte; smaller pianoforte pieces and songs.

He established a string quartet in Brünn, and now teaches in the music school of the Brünn Musikverein and in the newer Conservatory of Music.

The Symphonic Burleske was first performed at a concert given toward the end of 1911 by the Brünn Musikverein. The Philharmonic Orchestra of Berlin, led by Mr. Nikisch, performed it on January 20, 1913. The first performances in America were at a concert of the Theodore Thomas Orchestra (now the Chicago Orchestra) at Chicago,

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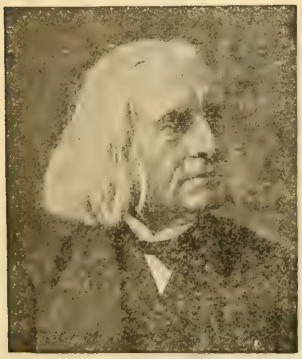
The Burleske, dedicated "with the utmost respect" to Dr. Richard Strauss, was published in 1912. It is scored for piccolo, three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, double bassoon, six horns, four trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, Glockenspiel, castanets, harp, celesta, concert grand pianoforte (with the lid raised), sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses, and four of them with the C string.

Mraczek based his Burleske on the well-known volume of humorous sketches for children by Wilhelm Busch, which was first published in the early sixties. Busch, born at Widensahl in Hanover, April 15, 1832, began to contribute to the *Fliegende Blätter* of Munich in 1859. His sketches soon brought him fame, and in his later years his satirical books increased his reputation.

As in the book, so in the music. There is a short prologue; there are seven movements, each picturing in music a prank of the mischievous boys; there is an epilogue.

PROLOGUE: The boys are introduced, young rascals, the terror of the neighborhood. The prologue begins with the "high spirits" theme for wood-wind instruments, celesta, and pianoforte. Übermütig, F major, 2-4. There is a vigorously striding counter-theme, and other motives are used in the short development, which ends in a rapid chromatic run. There is a pause.

PRANK I. The scene is the hen-yard of the Widow Bolte. Her theme, Andante moderato, E major, 3-2, is given to horns and divided violoncellos, while wood-wind instruments imitate the young cock and hens. The boys tie crusts of bread to the ends of pieces of thin strings. The cock and each one of the three hens swallow a crust.



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PRANK II. A clarinet sings the widow's grief. She determines to eat her pets. Weeping, she puts them into a frying-pan and on the stove. The boys make their way to the roof, and pull the fowls up the chimney with the aid of a fish-pole and line. When the widow finds the pan empty, she beats her dog, for he surely was guilty. A glissando of harp, celesta, and pianoforte represents the ascent of the fowls up the chimney. The boys eat the chickens, and, stuffed, fall asleep. A wild bacchanal ends in an imitation of snoring.

PRANK III. Here we have to do with Mr. Böck, a most estimable tailor, beloved throughout the village. His theme is given to the English horn, Langsam, gehend, 3-4. A plank crosses the stream in front of his house. The boys saw it, and then shout nicknames at him. He rushes on the plank, which gives way, and he falls into the brook. He gains the land by holding the legs of two geese. Alas! the excellent Böck is rheumatic. He sits on the stove, and later his wife irons him as she would a shirt. As the plank falls asunder, the Max and Moritz motive is heard in mockery.

PRANK IV. The schoolmaster, Lämpel, as has long been the custom in German villages, is also the church organist. While he is playing hymns for the congregation, the boys creep into his house and fill his pipe with gunpowder. He is not killed by the explosion, but his immediate belongings, including the pipe, are, like Hans Breitmann's party, "afay in de ewigkeit." The schoolmaster's theme is given out in fugal form by the second violins, Streng rythmisch, C major, 2-2. A

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double fugue and choral paint him at full length. The explosion will be distinctly heard.

PRANK V. Uncle Fritz is visiting the boys' parents, and he is chosen for another victim. Max and Moritz go joyfully into the woods, Recht gemächlich, 3-16, and collect beetles. Returning, they put them in uncle's bed. In the night-watches the beetles begin to be busy. Uncle kills as many as he can, and goes back to bed. The motive of Uncle Fritz is given to strings and English horn. A singular passage for muted and divided second violins imitates the crawling bugs.

PRANK VI. This section begins with the Easter choral, "Christ ist erstanden," *Schwer und feirlich, C major, 4-4. It is Easter time, and naturally the baker is fully employed. Max and Moritz enter the bakery through the chimney, for the baker, going out, locked the door. All soot, they tumble into the flour-bin. Trying to get some pretzels on a shelf, they fall into a dough vat. The baker comes in, catches the boys enwrapped in dough, and puts them into the oven. When they are well baked, he stands them against the wall. Having been protected by the dough, they eat their way out, and run away. The Easter choral is given to harp, celesta, and piano. This movement is connected at once with

PRANK VII. And now the urchins come to a pathetic end. They find their way into Farmer Meck's barn, and cut holes in his bags of corn. The farmer lifts one to take it to the mill, and wonders why it grows light. He sees the hole, also the boys, who are trying to hide themselves. He puts them into a sack, and takes them to the mill.

*The date of this choral is given as 1535.

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There they are ground up, and become food for ducks. A mournful theme, "Wehe, wehe, wenn ich auf das Ende sehe," is sung by English horn over a tremolo of violins, Langsam. There is music descriptive of the escaping corn and the grinding in the mill.

EPILOGUE: There is no mourning in the village. The victims of Max and Moritz are easily reconciled. The schoolmaster points a moral. Material used before is now employed in combinations as a summary, and at the end there is a joyous reference to the too exuberant Max and Moritz.

SECOND EPISODE FROM LENAU'S "FAUST": THE DANCE IN THE VILLAGE TAVERN (MEPHISTO WALTZ) . . . . . FRANZ LISZT

(Born at Raiding, near Oedenburg, October 22, 1811; died at Bayreuth, July 31, 1886.)

The Faust legend suggested several musical compositions to Liszt. Goethe's poem inspired the "Faust" Symphony for orchestra and male chorus (1853–57), and Lenau's poem * called into being these pieces:—

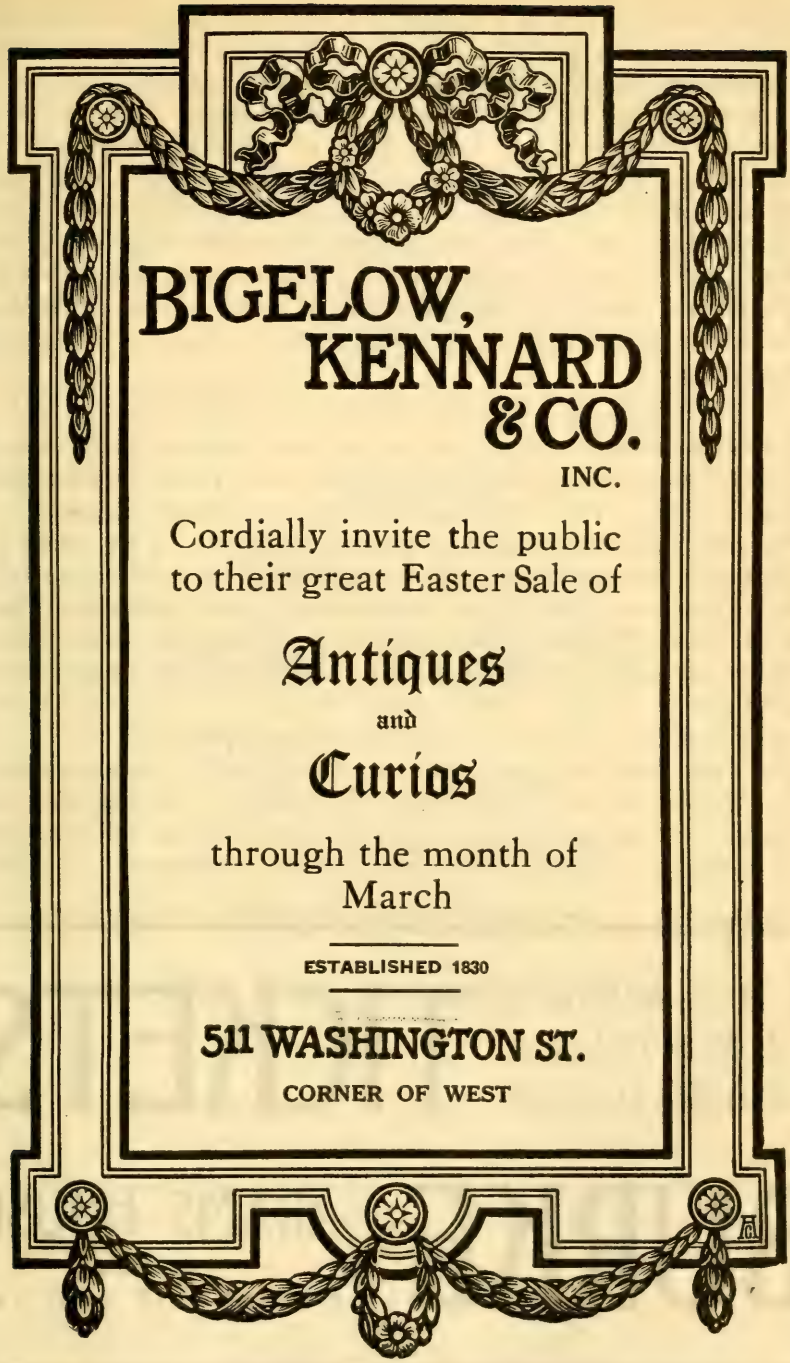
1858–59, two episodes from Lenau's "Faust" for orchestra: (1) "Der nächtliche Zug," (2) "Der Tanz in der Dorfschenke" (Mephisto Waltz).

1880, second Mephisto Waltz for pianoforte. 1881, second Mephisto Waltz for orchestra. 1881, third Mephisto Waltz for pianoforte. 1883, Mephisto Polka for pianoforte. 1885, fourth Mephisto Waltz for pianoforte (MS.).

The first Mephisto Waltz was arranged by the composer for the piano-

* Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. "Faust" was begun at Vienna in 1833, and the "Tanz" episode and three other episodes were written in that year. Other portions were written at Stuttgart, Neustädtler Bade, Weinsberg, and in Vienna. The poem was completed in December, 1835. It was published at Stuttgart in 1836 as "Faust," not as "Faust Pictures," a title considered and approved by Lenau in 1834.

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forte for two and for four hands. The second Mephisto Waltz, which has been characterized as a waltz in augmented seconds, was dedicated to Saint-Saëns, the third to Marie Jaëll-Trautmann, the Mephisto Polka to Lina Schmalhausen. About sixty measures of the fourth waltz exist in the manuscript at the Liszt Museum in Weimar. They are of an andantino movement, and were written at Rome and Budapest. It appears from a letter written by Liszt in 1885 that Alfred Reisenauer orchestrated the third waltz: "I beg you [Reisenauer] to send me here in manuscript your capital orchestration of the third Mephisto Waltz. Don't take the trouble to alter anything in this manuscript or to write anything new: send it to me just as I have seen it. When it has been copied, the printed edition will follow, with the name of Reisenauer attached to it."

***

It was the earnest wish of Liszt that the two "episodes" from Lenau's "Faust" should be played together He wrote Franz Brendel from Rome in 1862: "The publication of Lenau's two 'Faust Episodes' . . . Schuberth might undertake according as he sees fit. I am rather indifferent as to whether the piano arrangement or the score appear first; but the *two pieces* must appear simultaneously, the 'Nächtlicher Zug' as No. 1 and 'Mephisto Walzer' as No. 2. There is no thematic connection between the two pieces, it is true; but, nevertheless, they *belong together*, owing to the contrast of ideas. A *Mephisto* of that species could proceed only from a *poodle* of that species!"

He wrote Max Erdmannsdörfer, court conductor at Sondershausen, from Weimar in 1873: "On Sunday, September 28, I shall have the pleasure of thanking you personally in Sondershausen for arranging and carrying out the extraordinary concert programme. It is my

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special wish that the two Faust episodes should not be separated, even at the risk of wearying the public for a few minutes with the 'Nächtlicher Zug.' But this piece does not appear to me altogether so bad.

But the "Mephisto" Waltz is almost always played without reference to the companion piece, which, indeed, is seldom heard. A Frenchman, Henri Rabaud (born at Paris in 1873 and *prix de Rome* of 1894), translated this "Nocturnal Procession" of Lenau into a symphonic poem, "La Procession Nocturne," which was produced at a Colonne concert, Paris, January 8, 1899, performed at Cincinnati by Mr. Van der Stucken's Orchestra, December 1, 1900, and performed in Boston at a concert of the Boston Orchestral Club, January 7, 1903.

***

Lenau, in this episode of his "Faust," pictures a marriage feast at a village tavern. There is music, there is dancing. Mephistopheles, dressed as a hunter, looks in at the tavern window, and beckons Faust to enter and take part in the sport. The fiend assures him that a damsel tastes better than a folio, and Faust answers that for some reason or other his blood is boiling. A black-eyed peasant girl maddens him at first sight, but Faust does not dare to greet her. Mephistopheles laughs at him, "who has just had it out with hell, and is now shamefaced before a woman." The musicians do not please him, and he

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cries out: "My dear fellows, you draw a sleepy bow. Sick pleasure may turn about on lame toes to your waltz, but not youth full of blood and fire. Give me a fiddle: it will sound otherwise, and there will be different leaping in the tavern." And Mephistopheles plays a tune. There is wild dancing, so that even the walls are pale with envy because they cannot join in the waltz. Faust presses the hand of the dark girl, he stammers oaths of love. Together they dance through the open door, through garden and over meadow, to the forest. Fainter and fainter are heard the tones of the fiddle: they are heard through songs of birds and in the wondrous dream of sensual forgetfulness.

The basses begin the waltz rhythm with long-continued empty fifths, while the first violins indicate the rhythmic movement of the chief theme, to the full enjoyment of those that are enamoured with "realistic" dissonances. The chief theme is characterized Rustico, marcato. The dance grows wilder and wilder. An amorous waltz tune is then given to the solo 'cello. The oboe has a seductive air to a fantastic tremolo figuration of the strings. Mephistopheles triumphs, and shrieks with glee in his mockery of Faust's love ecstasy. There are two endings to the piece. The earlier version ends fortissimo; the later dies gradually away in illustration of the line that Liszt adds as a motto:—

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* * *

This waltz met in certain cities with strongly-worded opposition. When it was played in London, a leading critic wrote: "We should demand its prosecution under Lord Campbell's Act, especially when accompanied by explanatory remarks, but for its unutterable ugliness." And when Mr. Theodore Thomas produced it in Boston (October 10, 1870) Mr. J. S. Dwight allowed that it was "positively devilish." "Such music is simply diabolical, and shuts out every ray of light and heaven, from whence music sprang." But Mr. Thomas continued to play the waltz in Boston, and it has been played at concerts of the Boston Symphony Orchestra (1887, 1893, 1894, 1897, 1902, 1907).

* * *

As is well known, Satan has always been fond of dancing. Long ago Chrysostom wrote: "Where there is dancing, the Devil is present." Cyprian said: "The dance is a circle, and its centre is the Devil." There was a German proverb: "No dance where the Devil does not curl his tail." In the year 1507 the Devil appeared at Leybach in the market-place, where there was dancing. He was disguised as a handsome young man dressed with fastidious care. He chose for a partner one Ursula, "a maiden of a joyous disposition and easy manners," as Valvasor informs us. In the fury of the dance Satan suddenly disappeared with Ursula, and did not remember to restore her to her friends. A somewhat similar story is told of a coquettish bride at Naumburg. Satan danced with her, and to the amazement of the other dancers, who uttered vain cries of distress, he leaped into the air with her, with such force and agility that he disappeared with his partner through the ceiling. Sometimes he preferred to play the fiddle,

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and his bowing was so vigorous that the dancers kept on dancing until they died. Miss Jeannette d'Abadie saw Mrs. de Martibalserena dance with four frogs at the same time, at a Sabbat personally conducted by Satan, who played in an extraordinarily wild fashion. His favorite instrument was the fiddle, but he occasionally favored the bagpipe. The good monk, Abraham à Sancta-Clara, discussed an interesting question concerning Satan's musical tastes: "Does he prefer the harp? Surely not, for it was by a harp that he was driven from the body of Saul. A trumpet? No, for the brilliant tones of trumpets have many times dispersed the enemies of the Lord. A tambourine? Oh, no; for Miriam, the sister of Aaron, after Pharaoh and his host were drowned in the Red Sea, took a tambourine in her hand, and, with all the women about her, praised and thanked God. A fiddle? No, indeed; for with a fiddle an angel rejoiced the heart of Saint Francis. I do not wish to abuse the patience of the reader, and so I say that nothing is more agreeable to Satan for accompaniment to the dance than the ancient pagan lyre." But ancient illustrators represent Satan as amiably impartial in his choice. They represent him as playing all sorts of instruments, from a bell to a flute.

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OFFENBACH.

(From the London *Times*, December 23, 1911.)

Last Wednesday saw the revival at His Majesty's Theatre of "Orphée aux Enfers," and on Boxing night we are to be given "Les Contes d'Hoffmann" by Mr. Hammerstein. Practically, the whole of Offenbach is summed up in these two works, so that by going to see them the younger generation of music-lovers will have a very fair notion of what it was that made the name of their composer a household word in London as well as in Paris between forty and fifty years ago.

It was by "Orphée aux Enfers" and other similar burlesques that he was known in those days. "Les Contes d'Hoffmann" only saw the light in Paris in 1881, and it did not cross the Channel until Herr Hans Gregor brought it over bodily from the Berlin Komische Oper and put it on at the Adelphi Theatre in the spring of 1907. Although it was one of the most popular pieces in the whole repertory at Berlin, Dresden, Vienna, and numerous other operatic centres abroad,—it was being played at Vienna, it will be remembered, on that terrible night when the Ring Theatre was burnt down,—no one had thought it worth while or, at any rate, had had the enterprise to produce it here. Herr Gregor did not fill the theatre with it, partly because he did not trumpet it sufficiently to wake up people to the fact that it was being played, but, when Mr. Beecham put it on for his season at His Majesty's Theatre last year, it drew full houses, and very soon established itself as a popular favorite. It has been, in fact, the one work by which Offenbach has been represented on the English stage in recent years. "La Grande Duchesse," it is true, was given in English at the Savoy Theatre in the late nineties, and occasional performances were to be met with in the provinces, but

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it is not unfair to say that Londoners of to-day owe it to Berlin and Mr. Beecham that the name of Offenbach is something more than so many letters of print in the dictionary of music.

However quickly the memories of the farces may fade, it is unlikely that those who have been to "Les Contes d'Hoffmann," whether in Berlin, Vienna, or elsewhere, will forget the first performance which they saw of it. The poetry of the night in Venice, the pathos of Antonia at the spinet, the brilliance of the ball-room scene with Olympia, and the shudder of horror that each episode brings with it as the *macabre* figure in the background steps forward and intercepts Hoffmann just as happiness is within his reach,—can all this leave any listener unmoved? It is not merely that Offenbach has written such a series of lovely melodies as occurs in none of his other operas, it is not merely that he has shown a stronger sense for dramatic characterization than he has done elsewhere. He has accomplished something more than that: he has succeeded in reproducing the strange blended atmosphere of beauty and *diablerie* which makes the fantasies of E. T. A. Hoffmann unlike anything else in German literature, and by doing so he has succeeded in writing something unlike anything else in music.

That Offenbach should now be thought of as a serious romantic composer only illustrates how time plays tricks with men's reputations. During the whole of his busy life in Paris and at the time of his death thirty years ago Offenbach was considered, and rightly considered, the most accomplished and quick-handed purveyor of *bouffonneries* in Europe. "La Belle Hélène," "La Grande Duchesse," "Madame Favart," "Orphée aux Enfers,"—these were what the public thought of when they heard the name of Offenbach, these were what a sensitive critic thought of when he spoke of his "vulgar scepticism" and his "determination to be funny even at the cost of propriety and taste." As to taste, Berlioz,

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after his article on "Barkouf," should not have thrown stones, and Wagner, when he mentioned him, was only stirred to the classic language of the farm-yard. Offenbach himself, however, was not content to remain forever in the groove which he had made his own. If Berlioz despised him, he allowed himself to admire Berlioz; and he loved Mozart and Weber and the musicians of the past. He had his musical ambitions as well as his musical tastes, and one of the ambitions which he cherished most was to make a name for himself as a composer of legitimate *opéra-comique*. When his fatal illness attacked him in the autumn of 1880 the one thought he had in his mind, the one anxiety that obsessed him, was to finish and to see the production of "Les Contes d'Hoffmann," into which he had put, as he knew, all the poetry of which he was capable. He had written other *opéras-comiques*, but "Barkouf" was not a success, and, although "Vert-Vert" and "Robinson Crusoe" were ambitious, and drew for some time, he knew that even the best that they contained did not represent the best of which he was capable. He died disappointed of his wish; for, although he had completed every note of the pianoforte score, he had only time to indicate the orchestration, which had to be filled in by Guiraud at the request of Carvalho, who produced the work at the Opéra-Comique four months after the composer's death.



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It must not be supposed, however, that Offenbach's life was one of disappointed ambitions. As far as material success went, there were very few of his ninety-five operas (written in twenty-five years) which did not fill the house night after night at the time of their production; and a large number of them crossed the frontiers, and were played with enormous success before crowded audiences all over Europe. America also knew him, for he paid the country a visit, and published his impressions of it in 1877 in an amusing volume, "Notes d'un Musicien en Voyage."

Socially, too, he was anything but a failure. His *salon* was crowded at his weekly receptions with most of the notabilities of the Second Empire. Napoleon III. patronized "Orphée aux Enfers." Meyerbeer used to go to the first nights, and amongst other musicians who offered homage or interchanged amenities was Rossini, who presented him with his autograph portrait inscribed "À Jacques Offenbach, au Mozart des Champs-Élysées." From the purely musical point of view, too, Offenbach accomplished some of his ambitions. He not only drew all Paris to his own theatre in the Passage Choiseul in the fifties, and later to the Théâtre de la Gaîté to see his *bouffonneries*, he also won his entry with "Barkouf," "Robinson Crusoe," and "Vert-Vert" to the Opéra-Comique, and the Opera House in 1860 produced his ballet-pantomime "Le Papillon." In his more ambitious works and even in some of the little one-act operettas Offenbach was not content merely to turn out a series of tunes which could be whistled after a first hearing; he was not merely the pot-boiler that he is accused of being by those who have not had the fortune to hear his works or taken the trouble to read them. A man who wrote nothing but riotous parodies and bustling dance tunes, such as the famous "Couplets des rois" in "La Belle Hélène" or "Voici le sabre de mon père" in "La Grande Duchesse"

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and the "Gloire à Jupiter" chorus in "Orphée aux Enfers," could never have sat down at the end of his life and poured out the lovely melodies that we find in "Les Contes d'Hoffmann." Offenbach could do this at the end of his life, because he had always had it in him to do it. The poetry was there, and a glance at his works will show that it is not only in his last opera that he has drawn upon it. At the very beginning of his career in Paris, to which he had migrated from his native town of Cologne, he established his reputation by composing one of his most lovely tunes. This was the famous "Chanson de Fortunio," which he wrote to be sung in Alfred de Musset's "Chandelier," and was eventually incorporated into a tiny one-act opera. Other tunes written in the same vein will be found scattered up and down his works. Take, for example, the letter scene in "La Périchole," the air "Au mont Ida" in "La Belle Hélène," the declaration scene in "La Grande Duchesse," the duet "L'espérance m'est ravie" in "Barkouf," the "Berceuse" in "La Créole," and some of Friday's airs in "Robinson Crusoe," to name only a handful of instances, and then judge whether there is anything to be said for the school which thinks it sufficient to dismiss Offenbach's music merely by calling it "canaille."

There is little chance, however, of putting such things to the test of a performance. Besides, they are only individual numbers which stand out with a character of their own from their surroundings. The one opera of Offenbach's where one breathes an atmosphere of beauty continuously is "Les Contes d'Hoffmann." Every number holds the listener's attention from the opening carouse in the beer cellar at Nuremberg to the horrible dance of Dr. Miracle clinking his medicine flasks before the eyes of the dying Antonia, and in the whole opera there are few things more enchanting than the moment in the third act where Dapertutto holds Hoffmann back on the balcony as Giulietta in the arms of Pitichinaccio glides out of sight on the gondola while the strains of the barcarolle are wafted along the canal under the canopy of the purple night.



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RAG-TIME.

(From the London *Times*, February 8, 1913.)

Mr. Arnold Bennett writes of the American dilettanti that they "never did and never will look in the right quarters for vital art. A really original artist struggling under their very noses has small chance of being recognized by them, the reason being that they are imitative, with no real opinions of their own. They associate art with Florentine frames, *matinée* hats, distant museums, and clever talk full of allusions to the dead. It would not occur to them to search for American art in the architecture of railway stations and the draughtsmanship and sketch-writing of newspapers and magazines, because they have not the wit to learn that genuine art flourishes best in the atmosphere of genuine public demand. . . .

"The sole test of a musical public is that it should be capable of self-support. I mean that it should produce a school of creative and executive artists of its own, whom it likes well enough to idolize and enrich, and whom the rest of the world will respect." There is no doubt that there is at present one class of creative and executive artists whom the public of the United States is disposed to idolize and enrich; namely, the composers and singers of "rag-time." Can the world also respect them? Character and vigor earn respect all the world over, even when the character is unpleasant and the vigor misdirected. Now of the character of "rag-time" there can be no doubt,—it is absolutely characteristic of its inventors,—from nowhere but the United States could such music have sprung: it is the music of the hustler, of the feverishly active speculator; of the "sky-scraper" and the "grain-elevator." Nor can there be any doubt about its vigor,—vigor which is, perhaps, empty sometimes and meaningless, but, in the hands of competent interpreters, brimming over with life.



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Here, perhaps, then, for those who have ears to hear are the seeds from which a national art may ultimately spring. Much dross will have to be cleared away in the process, much vulgarity and senselessness will have to give place to a saner, a finer ideal. The stream must be directed in the right channel. The American people are too apt to look on their restless activity as an end rather than a means, so that the results of their efforts are often quite out of proportion to those efforts themselves; but surely, if a great end were once in view, the feverish zeal of the nation would carry out that end with a vigor unsurpassed. Will it be so with American music? We look to the future for the American composer, not, indeed, to the Parkers and MacDowells of the present, who are taking over a foreign art ready made, and are imitating it with more or less success, and with a complete absence of vital force, but to some one as yet unknown, perhaps unborn, who will sing the songs of his own nation, his own time, and his own character.

What, then, is "rag-time"? Mr. Louis Hirsch (a well-known composer of such music) has recently declared that "the essence of 'rag-time' is the mixture of two rhythms." Mr. Frank Kidson in "Grove's Dictionary of Music" defines "rag-time" as "broken rhythm"; and it may be added that in American slang to "rag" a melody is to syncopate a normally regular tune.

"Rag-time," then, may be said to be a strongly syncopated melody superimposed on a strictly regular accompaniment, and it is the combination of these two rhythms that gives "rag-time" its character. The chief rhythmical formulæ which we find in this music are:—



and any tune in quick march time (and occasionally in a slower tempo) which contains a large proportion of these rhythms may be said to be in "rag-time." There is, of course, nothing new in these formulæ. They are found in most folk-music. The question is not whether they are new, but whether they are vital. Beethoven in his "Leonora" Over-



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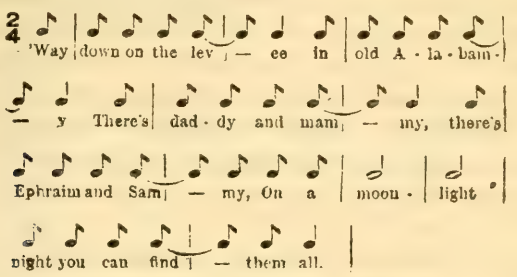
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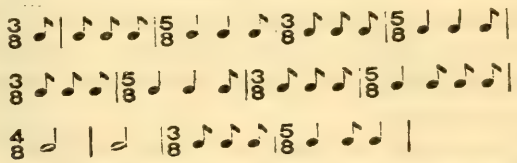
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ture and Berlioz in his Hungarian March discovered long ago the driving force which lies behind such syncopations.

But "rag-time" has one peculiarity all its own. The words as well as the music are, so to speak, syncopated. Take, for example, the opening lines of "Waiting for the Robert E. Lee" (a truly American title!):—



This, though for convenience it is written out as a rhythm of 8, is really a rhythm of 3 followed by a rhythm of 5, breaking without warning occasionally into the normal rhythm of 8. Thus:—



Such rhythmical subtleties can only be paralleled in the motets of the early contrapuntists. Nor is this syncopation a mere academic accomplishment: it connotes a special frame of mind, an eagerness, a desire to be beforehand which is eminently characteristic of the

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nationality of its performers. With a good "rag-time" singer the hearer is not conscious of mechanical crossing of rhythms: the total effect is that of a perfectly free declamation which by some miracle coincides exactly with the absolutely strict time of the accompaniment.

Free rhythm is, of course, no new thing in music,—the tyranny of the bar in music dates back no further than the seventeenth century,—but cross rhythm depends for its effect on the contrast between it and the normal accent represented by the bar. Thus in the Schumann Pianoforte Concerto the apparent cross rhythm is (after the first few bars) for the eye only and not for the ear, which does not for long retain the memory of the normal accent. "Rag-time" depends for its effect not on the free rhythm of the melody, but on the contrast between that free rhythm and the absolutely strict bar accents of the accompaniment.

There are other characteristics of "rag-time" music which, though not peculiar to it, almost always accompany the "rag-time" element. Such, for example, is the almost invariable metre of the choruses,—two short lines followed by two long lines, the short lines having the masculine ending and the long lines the feminine,—as in the chorus of "Oh, you beautiful doll"; or the lengthening of the fourth strain of the chorus, so as to lead unexpectedly to a fifth line, as in "Going back to Dixie." These and other points give a peculiar lilt to these melodies which help to make their character.

Nor must the words of "rag-time" songs be forgotten: they must not be contemptuously dismissed as meaningless rubbish. They may not be anything as literature,—indeed, they often cannot be said to be

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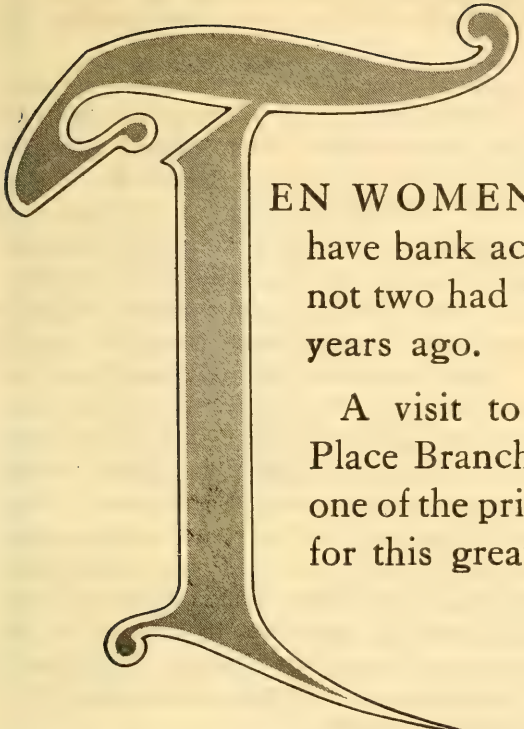
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either sense or grammar,—but for all that they are an interesting study in the fitting of a verbal to a musical pattern. No one in his senses tries to hear the words of a "rag-time" song with a view to understanding their meaning; but any one can hear enough of them to see how the metres and rhyme-schemes emphasize and increase the rhythm of the music.

There are sincere and sensitive musicians who hold that "rag-time" is decadent and deplore its popularity as an evil sign of the times They see in it all the worst characteristics of the modern American (many of them, perhaps, caught from the despised negro race). "Rag-time" in fact leaves, they feel, an unpleasant taste in the mouths of healthy-minded people. Perhaps their objections are partly accounted for by the fact that many of the best and most popular "rag-time" tunes are associated in their minds with certain repulsive ball-room dances or such abominations as the "Gaby Glide." But this connection is purely accidental. There is, surely, nothing unhealthy or lascivious in the music itself,—indeed, its very vigor and rhythm must have a stimulating effect on the popular musical mind. The sloppy rhythmless amateur, the inefficient soprano who cannot leave her high notes, will be hard put to it to make anything of "rag-time,"—they must set their house in order before it will have anything to say to them. To perform these songs properly, both singer and pianist must have a strong feeling for rhythm and an absolutely accurate sense of time. The American public have learned to appreciate rhythm at the feet of that really remarkable composer Sousa: he it is who has prepared the way for this peculiar specialization in rhythm which seems to fit in so absolutely with the American character.

Besides this, the metrical features, the freedom from conventional restrictions, the very ingenuousness of this kind of music, seem to point, distantly perhaps, to a "folk" origin,—an origin which in its very essence must be, if nothing else, healthy and sincere. There can be little doubt that the melodies of the American negro slaves have some share in its beginnings. About thirty years ago there appeared a volume called "The Story of the Jubilee Singers," containing transcriptions of religious songs sung by the negroes in their slavery days. The editor of



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this volume in his preface hits accidentally on the theory of the origin and development of traditional music which is now generally held. He writes:—

"Their origin is unique. They are never 'composed' after the manner of ordinary music, but spring to life, ready made, from the white heat of religious fervor during some protracted meeting in church or camp. . . . A technical analysis of these melodies shows some interesting facts. The first peculiarity that strikes the attention is in the rhythm. This is often complicated, and sometimes strikingly original. . . . It will be found, however, that, however broken and seemingly irregular the movement of the music, it is always capable of the most exact measurement."

Might not this stand word for word for a description of "rag-time"? If we examine the melodies themselves, we find them full of syncopations. The very first melody in the book, "Nobody knows what trouble I've had, Lord," depends on the ♩—♩ rhythm, and the same with the second, "Swing low, sweet chariot" (surely, Dvořák must have known this tune before he wrote the "New World" Symphony!). In other tunes (for example, "I'm troubled in mind") we find a close approximation to the ♩♩—♩♩♩ rhythm.

The tunes of these hymns are often extremely beautiful, and in melodic outline are reminiscent of English and Irish folk-songs. In the article on "Negro Music" in Grove's Dictionary it is suggested that these runes are "of European origin, translated into rhythms that have been handed down from other generations of slaves who actually came from Africa." It is not impossible that these "European origins" were British folk-songs introduced to the negro by his English masters.

"Rag-time" music has been popular in the United States for about twenty-five years, and started probably as a debased imitation of the

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genuine negro song (just as the popular Gaiety favorites of the late eighties, "Enniscorthy" and "Ballyhooley," were debased imitations of a certain class of Irish folk-song). But these conscious imitators did not quite understand what they were imitating: they took over the characteristic rhythm, but they applied it to the platitudinous melodic outline of the *café-chantant*. It must be confessed that modern "rag-time" is only rhythmically interesting: melodically, it is no better than the average meaningless music-hall melody, though one or two of the tunes, such as "Going back to Dixie" or "How are you, Miss Rag-time?" have something of the "folk" element in them. On the other hand, if it has lost something in the course of its transformations, it has gained also. It now represents not the lazy, sensuous, pleasure-loving "nigger" element, but the modern American at his most characteristic, full of energy,—purposeless energy, perhaps, and without result,—but never-tiring and always alert.

Has "rag-time" anything to say to the musician? is it a mere craze, or has it in itself the seeds of life? Will the American composer arrive who will be able to extract gold from the ore, who will add to the rhythmical basis of such music a noble sense of melody? It is not suggested that "rag-time" as such will develop into a great art. But "rag-time" represents the American nation. Will it not possibly suggest to some

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composer of the future other greater, more developed means which will also represent the American nation, out of which will grow up an art which will be really vital because it has its roots in its own soil? America has waited too long for her own music. Her serious musicians must cease to look abroad for their inspiration and turn their faces homeward. As one of their own poets has said:—

> Fear not! O Muse! truly new ways and days receive, surround you.
> (I candidly confess a queer, queer race, of novel fashion,)
> And yet the same old human race—the same within, without,
> Faces and hearts the same—feelings the same, yearnings the same—
> The same old love—beauty and use the same.

ORCHESTRAL SUITE, "IMPRESSIONS OF ITALY."

GUSTAVE CHARPENTIER

(Born at Dieuze, France, June 25, 1860; now living at Paris.)

Charpentier, a *prix de Rome* of 1887, wrote the suite, "Impressions d'Italie," at the Villa Medici, Rome. The finale, "Napoli," was first performed at the Institute, Paris, October 31, 1891; it was also performed at a Lamoreux concert, November 15, 1891. The suite, as a whole, was played for the first time at a Colonne concert, March 13, 1892. The first performance in the United States was under Theodore Thomas at Chicago, November 24, 1893.

Alfred Ernst* wrote an explanatory programme of the five move-

* Alfred Ernst, who died May 15, 1898, about forty years old, was librarian of the Bibliothèque Sainte-Geneviève, Paris, and music critic of *La Paix*. A pupil of the École Polytechnique, he abandoned science for literature. A perfervid Wagnerian, he translated into French the book of "Die Meistersinger," and his version was used when the opera was produced at the Opéra (November 10, 1897). He translated the book of "Das Rheingold" also. A frequent contributor to journals, magazines, encyclopædias, he published these volumes: "L'Œuvre Dramatique de Hector Berlioz" (1884); "Richard Wagner et le Drame Contemporain" (1887); "L'Art de Richard Wagner, l'Œuvre Poétique" (1893); and, in company with Élie Poirée, "Étude sur 'Tanhäuser' de Richard Wagner" (1895). This simple, modest, industrious man died from overwork and the care and anxiety spent on his three sick little children.

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ments. This programme was translated by William Foster Apthorp as follows:—

I. SERENADE. It is nearly midnight Coming out from the *osterie*, the young fellows of the neighborhood sing long, burning songs, at times sad, often with a savage accent, under their betrothed's windows. These love-sick phrases are answered by mandolines and guitars. Then the song of the young men sounds again, and dies away, little by little.

II. AT THE FOUNTAIN. Toward the ravines, where the waterfalls spread out, march the girls, bare-armed, bare-legged, with their white chemisette wide open over their shoulders and tanned bust. Serious, peaceful, without voice and without a thought, they walk on, to a calm rhythm that is almost religious; carrying bronze jugs on their heads, with a slight swaying of the hips beneath the rigidity of their head and shoulders. And it is like a procession of priestesses, proud and passive, marching their silent march through the burning brightness of the sunlight, while at times the gay refrain of the shepherds sounds down from the mountain.

III. ON MULEBACK. Toward evening, along the road that winds through the Sabine Mountains, the mules trot at an even gait, to the bright rhythm of their bells. That melody of the violoncello is the *canzone*, sung with full voice by the *mulattiere;* and those sweet thirds of the flutes that follow are the loving song, murmured by the fair girls with deep eyes, seated, or rather kneeling, in the big carts that go up toward the village.

IV. ON THE SUMMITS. It is noon in the lofty solitudes, in this "Desert of Sorrento" which overlooks the town, from whence the eye embraces the islands and the sea. The strings with their long-sustained notes paint, as it were, the background of the picture, that extent of

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sea and country burnt by the sun, that glowing atmosphere; a horn suggests the far-off bell of a monastery. The flutes, clarinets, harps, tell of the twittering of birds, vociferously trilling, as if drunk with warmth and light. Those violas and 'celli that sing, that gradually swell their tones, are the soul, the enthusiasm of the poet, the voice that rises up in the solitude, while the church bells grow louder, and the chimes from Sorrento, from Massa, even from Malfi, awaken those from the hills, interlace their sounds over a compass of several octaves, pass over the desert of summits, and are lost far off over the blue sea. All is peace, some sounds of bells are still heard, feeble and sweet, in the distant immensity.

V. NAPLES. In this last part of his "Impressions" the composer has attempted to paint a musical picture of Naples, its population, its wholly outdoor life, its joyfulness. . . . At first we hear scattered vibrations: heat, light, the swarming crowd. It seems as if songs came from every street, dance rhythms, the amorous languor of violins, the amusing plunking of guitars. Calls answer to calls, military bands play proudly their brazen symphony; dancers strike the ground with their feet, carry the rocking rhythm of tarantellas from group to group. 'Tis like the great song of a people, the hymn of Naples on the shore of its azure bay, with the intermittent rumbling of Vesuvius overcrowding the sentimental songs the singers sing on the quays in their nasal voice. . . . And evening falls, while fireworks burst forth in gerbes of light, in bouquets of stars, which soar and go out over the boundless mirror of the waves.

* * *

The suite is scored for 3 flutes (one interchangeable with piccolo), 3 oboes (one interchangeable with English horn), 3 clarinets (one interchangeable with bass clarinet), 1 soprano saxophone (interchangeable with alto saxophone), 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, bass tuba (a second bass tuba *ad libitum*), kettledrums, snare-drum, bass drum, tambourine, triangle, cymbals, 2 small bells, 2 harps, strings.

I. SERENADE. Assez vite, A major, 2-4. Love theme in 'cellos.

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II. At the Fountain. Tranquille, assez lent, B-flat major, 2-4. Theme for oboes. Slow march for strings. Shepherds call (wind instruments).

III. On Muleback. Allegretto, G minor, 2-4; andantino, G major, 3-4.

IV. On the Summits. Moderato, A major, 3-4.

V. Naples. Allegro non troppo, D major, 2-4.

***

This suite was first performed in New York at Mr. Courtlandt Palmer's concert, conducted by Mr. Seidl, in 1894. The first performance in Boston was at a Symphony concert, March 30, 1901. The suite, with the exception of the finale, was played in Boston by the Boston Women's Symphony Orchestral Society, Mr. Arthur Thayer conductor, April 16, 1901. The first four movements were also played by the Orchestral Club, Mr. Georges Longy conductor, April 23, 1901. The second performance at a concert of the Boston Symphony Orchestra was on March 14, 1903. "Napoli" was played at a concert at the Boston Opera House, January 5, 1913.

***

Gustave Charpentier studied under Stappan, a violinist at Tourcoing, whither his parents moved after the Franco-Prussian War. To support himself, he worked as an accountant in a factory. He then went to the Conservatory at Lille, where he made for himself such a reputation that the municipality of Tourcoing gave him a pension of 1,200 francs to study at Paris. He entered the Paris Conservatory in 1881, and took violin lessons of Messart and harmony with Pessard. He was obliged to perform military service, and on his return to Paris he became a pupil of Massenet. He took the *prix de Rome* in 1887

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with his cantata "Dido," performed October 29, 1887, at the Salle de l'Institut.

Prix de Rome in 1887, and his first genuine success was his opera "Louise," produced after long delay and bitter struggles in 1900! It was Ernest Legouvé who sang in his libretto, "L'Amour Africain" (music by Paladilhe, Opéra-Comique, Paris, May 8, 1875), the misfortunes of these crowned musicians:—

Oyez les tristes contretemps
D'un mélancolique jeune homme,
D'un jeune homme de soixante ans,
Que l'on appelle un prix de Rome.

Listen to the wretched plight
Of a melancholy man,
A young man of sixty years,
Whom they call "un prix de Rome."

Charpentier sent from the Villa Medici as the fruits of his work this suite of "Impressions"; also a symphony-drama, "La Vie du Poète," in four movements, for orchestra, chorus, solo voices, and he wrote the text as well as the music of this extraordinary work, which was first performed at the Paris Conservatory, May 18, 1892. In the last movement Charpentier introduced "all the noises and echoes of a Montmartre festival, with its low dancing-rooms, its drunken cornets, its hideous din of rattles, the wild laughter of bands of revellers, and the cries of hysterical women."*

Charpentier's next composition was a strange set of songs, "Impressions fausses," performed at a Colonne concert, March 3, 1895. The composer was inspired by two of Paul Verlaine's poems, "La Veillée rouge" and "La Ronde des Compagnons." The music, described as

*"La Vie du Poète" was performed for the first time in America at Boston on April 4, 1905, by the Cecilia Society, B. J. Lang, conductor. The solo singers were Miss Isabelle Bouton and Edward Barrow.

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anarchistic, met with lively opposition, which was met in turn by warm eulogies of the mastery in workmanship. In "La Ronde des Compagnons" Charpentier interpolated as a gloss on Verlaine's poetry, for the chorus of prisoners, verses of the "Marseillaise" and cries of "Hum, Vaillant, Sh!" "Hum, Henri, Sh!" "Hum, Ravachol, Sh!" As Gustave Robert wrote, the poetry of Verlaine, charming by the gentle irony of its melancholy, was turned into a sort of declamatory hymn of anarchists. "Not that I blame Charpentier for having socialistic, anarchistic, or any other theories he may choose to entertain, but I wish that he would expose them on a more opportune occasion." The solo singers were Taskin and Cheyrat.

Still more extraordinary were the "Trois Poèmes chantés,"—"Chanson du Chemin" (Camille Mauclair), "Jet' d'Eau" (Baudelaire), and the third, which was heard with frenetic applause and fierce hissing, "Les Chevaux de Bois" (Verlaine). They were sung by Auguez, Claeys, Galand, and a chorus at a Colonne concert, November 24, 1895.

The "Sérénade à Watteau" (poetry by Verlaine) was first performed at Charpentier's own house before a circle of friends. It is written for tenor solo, six female voices, string quartet, mandolines, two harps, two flutes, a Mustel organ, and a tambourine. It was performed November 8, 1896, the day of the inauguration of the monument to Watteau in the garden of the Luxembourg. The singers were Charlotte Wyns and Mauguière. The piece was performed for the first time in concert at Colonne, November 29, 1896. "R. D. C." wrote in the *Guide Musical*, "The melodic accent is lacking in both accuracy and freedom." The success of the Sérénade was indisputable. The Academic Palms were offered to Charpentier, who refused the honor. "First play my music," he answered, and thus referred to scores which were ready, but over which no manager would look.

Montmartre is as dear to Charpentier as the camel was to Félicien David. In 1898, when, by the way, he applied for the management of the proposed Théâtre-Lyrique, he saw the performance of his "Cou-

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ronnement de la Muse," which, written the year before for a Montmartre festival, was finally produced at the Grand Theatre, Lille, June 5, when Blanche Dassonville was crowned as the Muse. Duffaut, a tenor from the Opéra, Paris, represented the Poet, and Blanche Mante represented Beauty. Charpentier's idea was that each year and in each town a Muse should be chosen from work-girls and crowned solemnly. The piece was announced for the 14th of July, that year, the national fête at Paris, but it was postponed on account of the rain, and it was performed in the Place de l'Hôtel de Ville, July 24. In this piece, made for the open air, Charpentier gave full vent to his socialistic ideas. Street cries of Paris were used as leading themes. After an overture there was a Ballet of Pleasure.

"In the midst of the dancing appeared Beauty, personified by Mlle. Mante, of the Opéra, who expressed in pantomime her desire to give eternal form to the efforts of Humanity. She was followed by a group of poets, who assured the Muse that they found her very charming (all this in pantomime, of course). Beauty thereupon crowned the Muse with white roses; and then Suffering, dressed as a Pierrot, made his appearance, this rôle being filled by that admirable pantomimic artist, M. Sévérin. He expressed, first of all, the eternity and the consequent hopelessness of Suffering, appealing to Heaven, then to the pity of man, whose egoism he denounces and then revolts against, dreaming of a possible revenge, amid the clamors for justice which burst from the throats of others like himself, though the triumphant march of victims toward the ultimate attainment of happiness still continues But his hopes of a millennium are chimerical. Suffering can only cease with the human race. A choir, however, announces the arrival of the Muse of Happiness, who clasps the enchanted Pierrot by the hand, and Suffering sinks at her feet in adoration. The next scene was extremely pretty. It had been arranged by the well-known artist, Roedel, and consisted chiefly of a sort of allegorical procession in honor of Michelet. Behind Michelet's bust figured History and Poetry,—two young ladies. In front of the bust were a young man and a young woman representing

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Youth and dressed in the fashion of 1830. They turned over the leaves of a vast book, the history of France, and, as each leaf was turned, persons dressed in costumes of the period passed by in procession, and finally grouped themselves at the back of the stage. The delegations of workmen, schoolmasters, students, freemasons, and choral societies then paced before them. This was the conclusion."

But this was not the first time that street cries were used as themes in set composition. There is the vocal piece, "Les Cris de Paris," by Clément Jannequin of the sixteenth century. Some say that a "Ballet des Cris de Paris" was danced in the reign of Louis XIV., and that the Grand Monarch himself took part in it; but the score has not been found. Adolphe Adam introduced the "moan of labor"—"Ohé! Ohé!"—used by the boatmen of the Seine (No. 5 of eight male choruses, "Les Métiers"). Félicien David took one of his most popular themes from a strolling cheese-monger. Halévy composed "Quand paraîtra la pâle aurore" after hearing the cry "Belles bottes d'asperges." In 1857 Georges Kastner published his "Cris de Paris: Symphonie humoristique," an elaborate score of 171 pages, as a supplement to his incredibly learned and curious essay, "Les Voix de Paris."

Charpentier achieved fame and fortune—he had been miserably poor—by his "Louise," a musical romance in four acts, produced at the Opéra-Comique, Paris, February 2, 1900. The story, written by him, is of a working-girl of Montmartre, over whom the city of Paris casts a mighty spell. She leaves her home to live with Julien, a painter. Remorseful, she returns and is forgiven; but the routine of a simple household bores her. The city, seen from Montmartre, calls her to it. Julien reappears, and she goes with him; and her father, broken-hearted, curses Paris, which has robbed him of his child. Miss Rioton created the part of Louise.*

Two collections of songs by Charpentier have been published,—"Poèmes Chantés,"† "Les Fleurs du Mal."

* The opera was produced in Boston by Mr. Oscar Hammerstein's Manhattan House Company at the Boston Theatre on April 5, 1909, when Mr. Cleofonte Campanini conducted and the chief singers were Mmes. Garden, Doria, Zeppilli, and Messrs. Dalmores and Gilibert. It was brought out at the Boston Opera House, December 18, 1912, when Mr. Caplet conducted and the chief singers were Mmes. Edvina, Gay, and Barnes, and Messrs. Clément and Marcoux. Other performances at the Boston Opera House, December 22, January 4, 1913 (Mr. Zenatello as Julien), January 11 (Mr. Zenatello as Julien), February 22 (Miss Garden as Louise, Mr. Laffitte as Julien).

† "La Cloche fêlée" from these "Poèmes" was sung by Mr. Edmond Clément at his recital in Boston on January 9, 1913.

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Schubert . . . . . Symphony in C major, No. 7

I. Andante; Allegro ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.

Schumann . . . . Concerto in A minor, for Pianoforte and Orchestra, Op. 54

I. Allegro affettuoso.
II. Intermezzo: Andantino grazioso.
III. Allegro vivace.

Mendelssohn . . . Overture to "A Midsummer Night's Dream," Concert Overture, E major, No. 1, Op. 21

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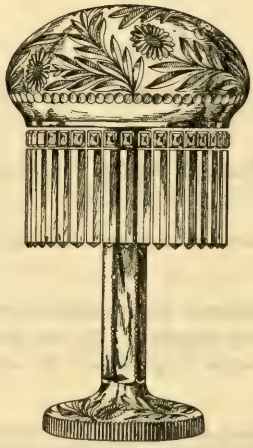
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SYMPHONY IN C MAJOR, No. 7 . . . . . FRANZ SCHUBERT

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. This statement is not true. Schubert himself never heard the work; but it was performed at a concert of the Gesellschaft der Musikfreunde, Vienna, December 14, 1828, and repeated March 12,

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SWEETHEART, THY LIPS ARE TOUCHED WITH FLAME	Miss Alice Nielsen
DEAR LOVE WHEN IN THINE ARMS	Miss Anna Miller Wood
THE ROSE LEANS OVER THE POOL	Miss Eva Emmet Wycoff Miss Edith Castle
THE MAIDEN AND THE BUTTERFLY	Miss Geraldine Farrar
TWO FOLK SONGS: O, LOVE AND JOY THE NORTHERN NIGHTS	Mme. Schumann-Heink
WHEN I AM DEAD MY DEAREST	Mme. Schumann-Heink
SONG FROM THE PERSIAN	Francis Rogers
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HE LOVES ME	Mrs. Edith Chapman-Gould
AGHADOE. Ballade	Miss Lilla Ormond
A BONNY CURL	Mme. Homer

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1829. It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,—December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.*

The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra 'cellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854, and the first performance at a Philharmonic concert was on March 14, 1857.

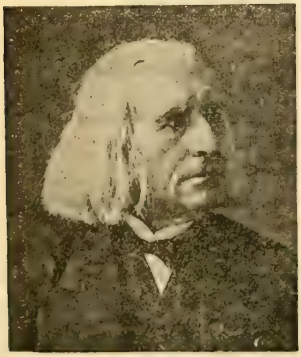
The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

* Hanslick says in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, December 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.



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The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition—a foolish invention is perhaps the better phrase—that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Stone-man toward the supper-table of Don Giovanni.

Schumann, after a performance of the symphony at Leipsic, wrote a rhapsody which might well take the place of an analysis:—

"Often, when looking on Vienna from the mountain heights, I thought how many times the restless eye of Beethoven may have scanned that distant Alpine range, how dreamily Mozart may have watched the course of the Danube which seems to thread its way through every grove and forest, and how often Father Haydn looked at the spire of St. Stephen and felt unsteady whilst gazing at such a dizzy height. Range in one compact frame the several pictures of the Danube, the cathedral towers, and the distant Alpine range, and steep all these images in the holy incense of Catholicism, and you have an ideal of Vienna herself; the exquisite landscape stands out in bold relief before us, and Fancy will sweep those strings which, but for her, would never have found an echo in our souls.

"In Schubert's symphony, in the transparent, glowing, romantic life therein reflected, I see the city more clearly mirrored than ever, and understand more perfectly than before why such works are native to the scene around me. I shall not try to extol and interpret the symphony; men in the different stages of life take such different views of

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the impressions they derive from artistic fancies, and the youth of eighteen often discovers in a symphony the echo of some world-wide event, where the mature man sees but a local matter, whereas the musician has never thought of either the one or the other, and has merely poured forth from his heart the very best music he could give. But only grant that we believe that this outer world, to-day fair, to-morrow dark, may appeal deeply to the inmost heart of the poet and musician, and that more than merely lovely melody, something above and beyond sorrow and joy, as these emotions have been portrayed a hundred times in music, lies concealed in this symphony—nay, more, that we are by the music transported to a region where we can never remember to have been before—to experience all this we must listen to symphonies such as this.

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of satisfaction of being deceived by the large wealth of melody, whereas with other composers one always fears the end, and feels often saddened by the impotent conclusion!

"Schubert's easy and brilliant mastery over the resources of an orchestra would be unintelligible, if one did not know that six other symphonies had preceded his last effort, and that he wrote it in the full maturity of his powers. Those gifts must be pronounced extraordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the general body of instruments which converse with one another like human voices and chorus. Except in numbers of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organs of the human voice as in Schubert's; it is the very reverse of Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect of Beethoven's is another sign of its masculine originality. Let any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque forms, the bold contrasts, we meet with in Beethoven's later works, and gives us a work in the loveliest form, full of the novel intricacies of modern treatment, but never deviating too far from the centre point and always returning to it. This must be patent to any one who often considers this particular symphony.

"At the outset, the brilliancy, the novelty, of the instrumentation, the width and breadth of form, the exquisite interchange of vivid emotion, the entire new world in which we are landed,—all this is as bewildering as any unusual thing we look upon for the first time in our lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story; we feel, above all, that the composer

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was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy romantic character of the introduction, although all is still wrapped in the deepest mystery. The transition from this to the Allegro is entirely new; the tempo does not seem to vary; we are landed, we know not how. The analysis of the movements piece by piece is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra.

"The symphony, then, has had an influence on us such as none since Beethoven's have ever exercised. Artists and amateurs joined in extolling its merits, and I heard some words spoken by the master who had studied the work most elaborately, so as to ensure a grand performance and interpretation of so gorgeous a work—words which I should like to have been able to convey to Schubert, as perhaps conveying to him a message which would have given him the sincerest pleasure. Years perhaps will pass before the work becomes naturalized in Germany; I have no fear of its ever being forgotten or overlooked; it bears within its bosom the seeds of immortal growth."

* * *

"Schubert was the lyric singer, κατ' ἐξοχήν. What he wrote, the most joyous as well as the most tragic music, seems always to be imbued with a gentle, melodious quality, that reveals his face, seen, as it were, through tears of emotion. His music is flooded with happy warmth.

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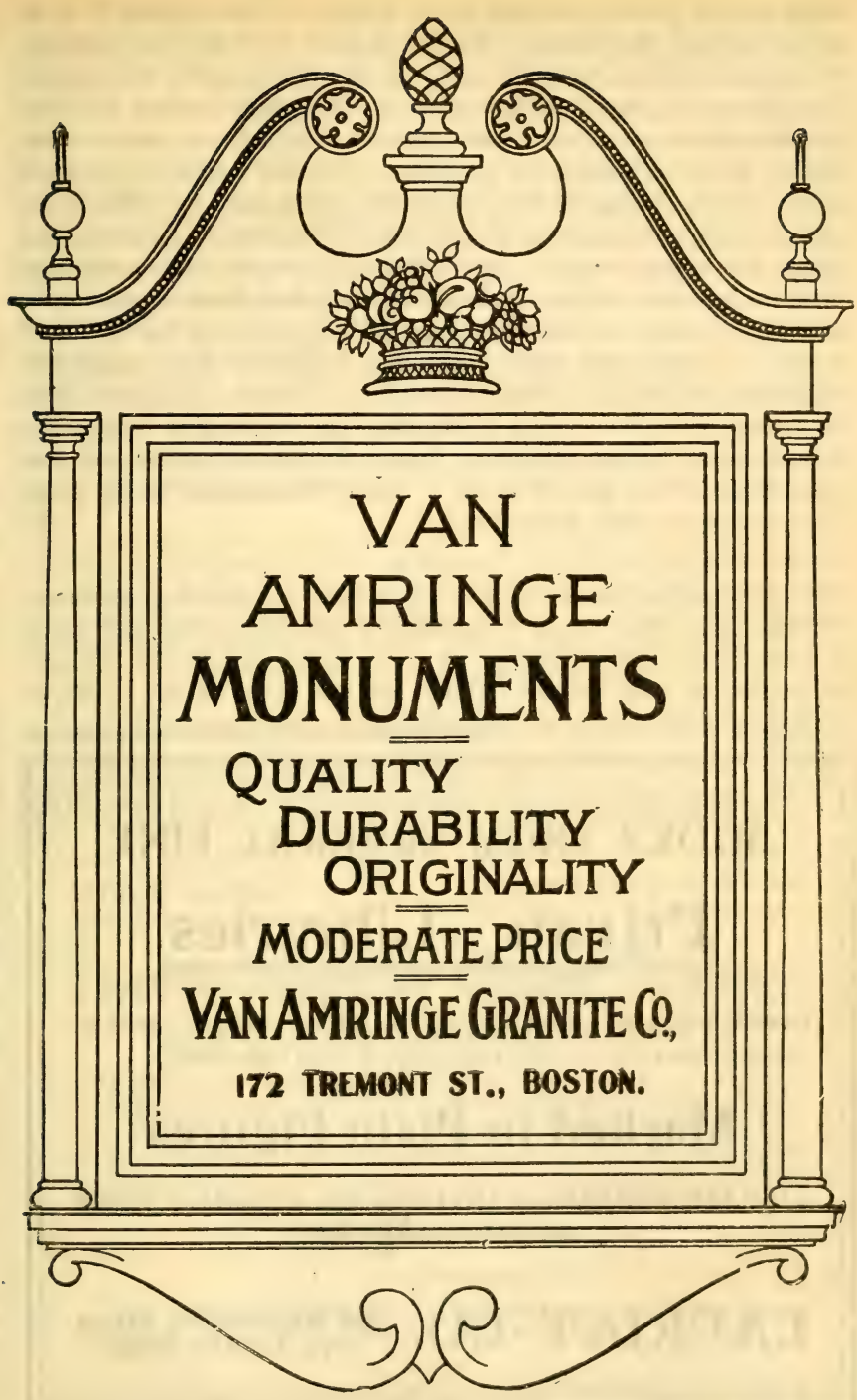
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* * *

I. The first movement opens with a long introduction, Andante, C major, 2-2. The theme is announced immediately by two horns in unison and unaccompanied. It is developed extensively by various orchestral combinations. Horn-calls are heard in the course of

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the development, which, in the rhythm of the dotted quarter and eighth,—afterward contracted to the dotted eighth and sixteenth,—hint, rhythmically at least, at the first theme of the main body of the movement. A crescendo leads to a climax and the change of tempo.

Allegro, ma non troppo, C major, 2-2. The first theme is immediately exposed,—"a persistent alteration of a strongly rhythmic phrase" (strings, trumpets, kettledrums), with repeated triplets in wood-wind against triplet arpeggios in bassoons and horns. The theme is not at once developed; it is followed by a long subsidiary theme, which, after modulations to related keys, closes in the tonic. Two measures modulate to the second theme, E minor, a melody in thirds and sixths in the wood-wind against arpeggios in the strings. The development of this theme is extraordinarily long and elaborate. A figure from the theme of the introductory Andante appears in the trombones as a counter-theme. The free fantasia is also unusually long. The third section is a regular reproduction of the first. The second theme enters in C minor. There is a long coda, Più moto, which is taken in part from the composer's earlier overture in the Italian style in D major. The coda closes with reference to the theme of the Andante introduction.

II. Andante con moto, A minor, 2-4. The form approximates both that of the sonata and of the rondo. A few introductory measures (strings) lead to the march-like first theme, played by the oboe and repeated by oboe and clarinet. There are subsidiary themes (A major and A minor), or these motives may be described as the

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second and third members of the first theme. The whole is repeated with more elaborate harmonization and instrumentation. A third repetition is begun, but there is a modulation to F major for the entrance of the second theme, which is developed at length. Soft chords in the strings are answered by horn tones, and there is a repetition of all that preceded the second theme, but with still greater contrapuntal elaboration. An episodic phrase for 'cellos, answered by the oboe, leads to an embroidered return of the second theme, now in A major, which leads to a long coda built on the first theme in A minor.

III. Scherzo: Allegro vivace, C major, 3-4. Mr. Edmondstoune Duncan writes, in his "Schubert," of this movement: "Schubert handles Beethoven's weapons with all apparent skill and ease. The form alone is eloquent of Beethoven, the inner spirit is wholly Franz's. Gayety and sadness are most curiously blended throughout this movement. Which predominates, it is hard to say. The opening is certainly intended humorously; but the trio, expressively played, might easily draw tears." The chief theme is treated contrapuntally throughout. The trio in A major is developed to a great extent.

IV. The Finale, Allegro vivace, C major, 2-4, is in the sonata form applied as a rule to first movements. It opens with a brilliant first theme, which has been characterized as a sort of ideal quickstep. A subsidiary theme of melodious passage-work follows, and is developed to a climax, and the return for a moment of the first theme leads to a second and energetic subsidiary theme. The "initial spring" and the triplet of the first motive are almost constantly present in the development of the three motives. The second theme, G major, is a march-like melody in thirds in the wood-wind against "a galloping rhythm" in violins and violas—which is taken from the triplet of the first theme—and a pizzicato bass. The development is very long, and the free fantasia is extended. The third part of the movement begins in E-flat major, but with this exception the repetition of the first part is almost exact. The stirring coda is based chiefly on the second theme. Mr. Apthorp says in his notes on this symphony: "An enormous

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effect is produced by often-recurring repetitions of the first four notes of this theme by all the strings, horns, and trumpets in octaves. These frequent groups of four C's given out fortissimo remind one forcibly of the heavy steps of the Statue in the second finale of Mozart's 'Don Giovanni.'"

Mr. Duncan says of the Finale: "Almost startling is the opening theme—as if a loud cry had been uttered. The rhythm, too, which follows immediately afterwards is disquieting, and prepares the mind for a troubled mood. Long-drawn emotional passages succeed each other, generally delivered by the expressive wind instruments and always accompanied by the hurrying triplets of the strings. The dramatic feeling intensifies at times to a pitch of high tragedy. Indeed, the music might be a veritable ride to the abyss; but, no! the human will is the controlling power, and no tricks of Mephistopheles will here pass muster." And again: "This wonderful theme [the second], which seems almost to throb like a great heart in its singular rhythm, and surrounded as it is by a strenuous and never-ceasing undercurrent of nervous energy, dominates the greater part of the movement. And, even when the melody of the theme is no longer present, the rhythm is there. . . . The colossal proportions of the finale are well seen from the comparison of its sections; thus, the first part to the double bar occupies 386 bars; the fantasia takes another 217, and the recapitulation covers 556 more. This makes a grand total of 1,159 bars for the last movement only."

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Mr. Wilks made his first appearance in the United States at an entertainment at the Hotel Plaza, New York, January 24, 1913. He played Schumann's concerto with the Boston Symphony Orchestra at Albany, N.Y., on January 27, 1913, and has played the same concerto with the same orchestra at Providence, R.I., Hartford, Ct., and Cambridge. He gave a recital in New York on February 19, 1913.

CONCERTO IN A MINOR, FOR PIANOFORTE, OP. 54 . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

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It is said that Schumann began to write a pianoforte concerto when he was only seventeen and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841,—it was begun as early as May,—and it was then called "Phantasie in A minor." It was played for the first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May–July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale," was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo, and Rondo Vivace" were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

The orchestral parts were published in July, 1846; the score, in September, 1862.

Otto Dresel played the concerto in Boston at one of his chamber

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"CYRANO is a success. I firmly believe that Mr. Damrosch's opera will remain in the regular repertoire."—OTTO H. KAHN, Chairman Metropolitan Board of Directors.

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concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 26, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston to the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Mr. Baermann (November 26, 1887), Mrs. Steiniger-Clark (January 11, 1890), Mr. Joseffy (April 17, 1897), Miss aus der Ohe (February 16, 1901), Mrs. Fanny Bloomfield-Zeisler (February 14, 1903), Mr. Ernest Schelling (February 25, 1905), Mr. Bauer (February 3, 1906, and November 25, 1911). It was played by Mr. Paderewski at a concert for the benefit of members of the Symphony Orchestra, March 2, 1892.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The score is dedicated to Ferdinand Hiller.

I. Allegro affettuoso, A minor, 4-4. The movement begins, after



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a strong orchestral stroke on the dominant E, with a short and rigidly rhythmed pianoforte prelude, which closes in A minor. The first period of the first theme is announced by wind instruments. This thesis ends with a modulation to the dominant; and it is followed by the antithesis, which is almost an exact repetition of the thesis, played by the pianoforte. The final phrase ends in the tonic. Passage-work for the solo instrument follows. The contrasting theme appears at the end of a short climax as a tutti in F major. There is canonical development, which leads to a return of the first theme for the pianoforte and in the relative key, C major. The second theme is practically a new version of the first, and it may be considered as a new development of it; and the second contrasting theme is derived likewise from the first contrasting motive. The free fantasia begins andante espressivo in A-flat major, 6-4, with developments on the first theme between pianoforte and clarinet. There is soon a change in tempo to allegro. Imitative developments follow, based on the prelude passage at the beginning. There is a modulation back to C major and then a long development of the second theme. A fortissimo is reached, and there is a return of the first theme (wind instruments) in A minor. The third part is almost a repetition of the first. There is an elaborate cadenza for pianoforte; and in the coda, allegro molto, A minor, 2-4, there are some new developments on a figure from the first theme.

II. Intermezzo: Andante grazioso, F major, 2-4. The movement is in simple romanza form. The first period is made up of a dialogue between solo instrument and orchestra. The second contains more emotional phrases for 'cellos, violins, etc., accompanied in arpeggios by the pianoforte, and there are recollections of the first period, which is practically repeated. At the close there are hints at the first theme of the first movement, which lead directly to the Finale.

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III. Allegro vivace, A major, 3-4. The movement is in sonata form. After a few measures of prelude based on the first theme the pianoforte announces the chief motive. Passage-work follows, and after a modulation to E major the second theme is given out by the pianoforte and continued in variation. This theme is distinguished by constantly syncopated rhythm. There is a second contrasting theme, which is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first theme. The third part begins irregularly in D major with the first theme in orchestral tutti; and the part is a repetition of the first, except in some details of orchestration. There is a very long coda.

***

The first performance of this concerto in England was at the concert of the New Philharmonic Society, London, May 14, 1856. Clara Schumann, who then was making her first visit to England, was the pianist. She gave a recital on June 30, 1856, and the *Musical World* said gallantly: "The reception accorded to this accomplished lady on her first coming to England will no doubt encourage her to repeat her visit. Need we say, to make use of a homely phrase, that she will be 'welcome as the flowers in May'?" Far different was the spirit of the *Athenæum:* "That this lady is among the greatest female players who have ever been heard has been universally admitted. That she is past her prime may be now added without discourtesy, when we take leave of her, nor do we fancy that she would do wisely to adventure a second visit to England."

It was in the course of this visit that she attended a performance of her husband's "Paradise and the Peri" (June 23, 1856), the first performance in England. Her presence was not advantageous to the success of the work. We now quote from the Rev. John E. Cox's "Musical Recollections of the Last Half-century," vol. ii. pp. 303, 304 (London, 1872). He speaks of the evening as "to all intents and purposes wasted. Mme. Schumann, who had appeared at the second concert as well as at the second matinée of the Musical Union, and proved her-



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self to be a pianiste of the highest class, with a brilliant finger,* producing the richest and most even tone, and a facility of execution that was only equalled by her taste and style, was present on this occasion, not amongst the audience, where her presence would have obtained for her both respect and sympathy, but actually upon the orchestra, immediately in front of the conductor, to whom she gave from time to time directions which he communicated at second hand to the orchestra and vocalists! If the lady herself were so devoid of good taste as not to have perceived that she was entirely out of place in this position, the directors at least ought to have saved her from herself by insisting upon her absence. If they had, however, requested her presence, they were doubly culpable. From this and various other circumstances, it was impossible for either band, principals, or chorus, to be at their ease. As for the conductor (Sterndale-Bennett), he was much more puzzled than complimented by an interference that suggested incompetency on his part and a positive inability to guide his forces without superior direction. . . . The coldness with which the entire performance was received was fearfully disheartening; but to no one could it have been more distressing than to Mme. Schumann herself, who could but be aware of 'the disappointment and aversion of the audience, whilst she had to endure the pain of witnessing a defeat that' would have been confirmed by the most vehement demonstrations of derision, had not the audience been restrained by the presence of Royalty."

* This use of the word "finger," to mean "skill in fingering a musical instrument" or "touch," was in fashion in England for over a century. In "Pamela" (1741): "Miss L. has an admirable finger upon the harpsichord," and this was apparently the first use of the term with this meaning in literature. When Miss Wirt, the governess, played to Thackeray's friend, Mr. Snob, at the Ponto's house, "The Evergreens," in Mangelwurzelshire, some variations on "Sich a Gettin' up Stairs," Mrs. Ponto exclaimed, "What a finger!" and Mr. Snob added: "And indeed it was a finger, as knotted as a turkey's drumstick, and splaying all over the piano."—Ed.



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CARILLON MUSIC.

[From the London *Times*, August 12, 1911.]

What would happen if the keyboard carillon became established in England may be seen at Cattistock in Dorset, where M. Denyn, the famous carilloneur of Mechlin, recently gave his annual recital, a full account of which appeared in the *Times* of July 28. There we have the first stage of the inevitable evolution.

Cattistock is more like than unlike any other village in the heart of Wessex, where, for those who can discern the secret distinctions of England's inward life, no man is ill-mannered and no woman ill-favored. There, as elsewhere in the central land of an ancient and occluded culture which owns Mr. Thomas Hardy for its conscience incarnate, the passer-by receives many an unpremeditated courtesy and many a look of unrehearsed beauty,—as many, indeed, as the wild white roses in the high hedgerows or the blue glimpses of the far sky through green branches. Here is "an old, ancient people," so easily persuaded as to seem intractable, with nothing new to say and deaf to new utterances, who meet the missionary of popular art (the hack cantata and the hackneyed color scheme of, say, the cheap stained-glass window with its sour purples and sickly yellows) with the far-away smile of weary politeness. Nowhere are they so utterly unmusical (so I was assured years ago by a minor musician) as in Dorset. But go to them with an old folk-song or antique dance tune, and you find them all, old and young, men and women, as eager and attentive as the professed critic who has not yet come to look upon music as a bag of tricks, ancient and modern. They like the thing or they like it not: there is not another word to be got out of them except by accident. But, if the heart speaks in such simple words, then they are the Alpha and the Omega of criticism, since there is really no half-way house between good and bad, true and false, in all the worlds of art. And build for them a singing-tower, as the rectors of Cattistock have done, to scatter the seeds of music in all their waking hours, and you shall find—as is shown in Mr. Hardy's novels *passim*, for all that he never tracked the native-born folk-song to its lowly



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habitation—that there are no people so sensitive to the color and rhythm of sound made emotional. No race so sensitive and none so secretive. Only the map of their countryside with its beautiful place-names past counting—veritable honey-drops of slow, sweet sound as they are spoken—betrays their passionate love of melody,—a love that has endured for a thousand years into the brooding silence of these latter days. It is true that Cattistock suggests nothing more mellifluous than a stick rapping on a desk discreetly. Indeed, that is its symbolic meaning, the rapping of the conductor's bâton on his music-stand to warn us that England's carillon music is about to begin.

At Dorchester, the day after M. Denyn's recital, the acquaintance of a wayward hour—a tall, crumpled man, learned in large white pigs —knew all about Cattistock. "Cattistock, where the bells are," he subjoined. He had waited up the hill there on one occasion till the hour struck to hear them. He assured me that they could be played by hand; no need to pull ne'er a rope. First point to be considered,—everybody in Dorset has heard tell of the bells of Cattistock and would like to listen to them in a convenient hour, and you may be sure that nobody at Cattistock is unaware of the fact. It is a great and joyous piece of good luck for a parish to possesses something which its neighbors lack; much may be built on such a foundation of equitable self-esteem by the judicious parson who is not in a hurry. Secondly, it was necessary to build a suitable pulpit, so to speak, for the three-octave carillon; and the result is that Cattistock possesses a church tower—designed by Gilbert Scott, and springing skyward an hundred feet sheer—the like of which is very seldom seen, if at all, in the wooded ambuscades of Dorset, a county of nooks and corners under flowing uplands hastily folded over. The Dorset church towers are almost always dumpy buildings, not nearly so tall as a well-grown poplar, which hide among the trees of this or

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that "umbrageous vicarage." "Should be here or hereabouts," said the driver of a dog-cart in a part of the country unknown to him as he searched the glimmering landscape for a certain church tower to serve as a sign-post, but could not find it in the dusk. "Reckon she's gone to earth by now." But Cattistock has a church tower like those fixed fore-fingers of an elder faith so common in Somerset, and is proud of it without boasting.

But, after all, it is the music of their bells which counts for most in the quiet minds of those who see the tower's graceful pinnacles above the clouds of greenery that gathered there long before it was built. Every hour of their lives the aërial cadences fill the silence that follows the *tempus fugit* of the clock, so that by night or by day, year in, year out, they have

> The song seraphically free
> Of taint of personality,
> So pure that it salutes the suns
> The voice of one for millions,
> In whom the millions rejoice
> For giving their one spirit voice.

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1. (*a*) Hymn, Tune No. 477 (Hymns Ancient and Modern), "The day Thou gavest, Lord, is ended."

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(*b*) Hymn, Tune No. 519 (The English Hymnal), "Ye watchers and ye holy ones."

2. Flemish Airs.

(*a*) Chanson du Carilloneur (traditional air).

(*b*) Notre Flandre (B. Raes).

When the debt of gratitude to the motherland of carillon music has been paid, English airs as beautiful and appropriate to the instrument as the Flemish tunes might easily be found in our wonderful treasury of folk-music,—a treasury as yet unknown to M. Denyn, the master of bell-masters.

So the first stage of the evolution in question has been accomplished at Cattistock. The carillon of thirty-five tuneful bells is there in its beautiful tower, its maintenance duly provided for by the wise generosity of a former rector; and the people of the parish in a land not friendly to innovations have learnt to listen to its music lovingly. The bells of Cattistock are well spoken of abroad: if there is not a song about better than the German ditty concerning the bells of Wurzburg (which are but so-so, I am told), there ought to be. But the second stage will only be reached when Cattistock has its own carilloneur and the highest form of bell music is possible there on every holiday and holy day. Some day the money and a man will be found, no doubt. But not until our wealthy cities and towns have keyboard carillons (in passing, let it be said that Johannesburg thinks of showing the way), and we have our own race of bell-masters, musicians who know what bells can do, and have acquired something of M. Denyn's incomparable artistry (every carilloneur in the Netherlands is his pupil), can we look for the



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fulfilment of such hopes. Here let a word of criticism of Cattistock's concert in the sky be uttered without repining. One or two of the pieces chosen were poor music (Costa's stuff is really not music at all: a barrel-organ would refuse to play it nowadays) or not suitable to the instrument, which, like all others, has its peculiar and inalienable defects. In future the selection should be left to M. Denyn and to those who know that a nice bright piece for the piano does not go well on a carillon. As time goes on, this annual recital will be attended by many musicians from afar, and the founders of the feast must live up to their newly found fame. There is so much music that is both good and suitable—it would be easy enough, for example, to arrange a Bach recital—that there is no valid excuse for including unsatisfactory items in the programme.

It is to be hoped that the foregoing criticism will not be considered ungracious by those who have given at Cattistock so timely an object-lesson *urbi et orbi* in the possibilities of bell-music, and have already done something to break the tyranny of our lusty fraternities of bell-ringers,—unenlightened persons to whom bell-music is little more than a form of indoor athletics. As things are, the ignorance and indifference of the British public in regard to the functions of bells are quite amazing. Those who are called upon from time to time to fill a tower with bells follow one another like a flock of—bell-wethers! One would think that every city and town would have its own characteristic chimes. Instead of which seventy per cent. at least of the town halls and modern churches in England have the Westminster quarters, which are good, no doubt, in their way, but it is not impossible to have too much of a good thing. Certain fallacies have, of course, to be extirpated from the popular mind before any real progress can be made. For example, there is a prevailing belief that the art of making carillons such as one hears in Belgium and Holland has been utterly lost. It would not be easy, perhaps, to make a carillon equal in all respects to the masterpieces of Hémony, the Stradivarius of the belfry. But the science and art of casting bells and attuning them have been so thoroughly explored in modern times by experiment and experience that the "belleyeteres" of twentieth-century England can do all (and rather more in point of

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fact) by taking thought scientifically that the Belgian and Dutch bell-founders did in their day by rule-of-thumb traditions. Age mellows and improves the tone of bells, no doubt, if it comes to that, there is all the time required for the improvement of our carillons at our disposal in the future, and the effects of age, it must be remembered, may to some extent be anticipated by increasing the area of contact between the bell and the hammer. In conclusion, let the builders of London's County Hall be reminded that they have a great opportunity of setting a good example to the whole country by giving us a first-rate keyboard carillon.

Overture to "A Midsummer Night's Dream," Concert Overture, E major, No. 1, Op. 21 . . . Felix Mendelssohn Bartholdy

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor pieces. It was written in July and August, and completed on the 6th of the latter month.

Klingemann tells us that part of the score was written "in the sum-

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mer, in the open air, in the Mendelssohn's garden at Berlin, for I was present." This garden belonged to a house in the Leipziger Strasse (No. 3). It was near the Potsdam gate, and when Abraham Mendelssohn, the father, bought it, his friends complained that he was moving out of the world. There was an estate of about ten acres. In the house was a room for theatrical performances; and the centre of the garden-house formed a hall which held several hundred, and it was here that Sunday music was performed. In the time of Frederic the Great this garden was part of the Thiergarten. In the summer-houses were writing materials, and Felix edited a newspaper, called in summer *The Garden Times*, and in the winter *The Snow and Tea Times*.

Mendelssohn told Hiller that he had worked long and eagerly on the overture: "How in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the piano of a beautiful woman who lived close by; 'for a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

It is said that Mendelssohn made two drafts of the overture, and discarded the first after he completed the first half. The earlier draft began with the four chords and the fairy figure; then followed a regular overture, in which use was made of a theme typical of the loves of Lysander and Hermia and of kin to the "love melody" of the present version.

The overture was first written as a pianoforte duet, and it was first played to Moscheles in that form by the composer and his sister, November 19, 1826. It was performed afterward by an orchestra in the garden-house. The first public performance was at Stettin in February, 1827, from manuscript, when Karl Löwe conducted. The critic was not hurried in those days, for an account of the concert appeared



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in the *Harmonicon* for December of that year. The critic had had time to think the matter over, and his conclusion was that the overture was of little importance.

The overture was performed in England for the first time on June 24 (Midsummer Day), 1829, at a concert given by Louis Drouet * in the Argyll Rooms, when Mendelssohn played for the first time in that country Beethoven's pianoforte concerto in E-flat major. Mendelssohn conducted the performance of the overture. The composer conducted it again in London, July 13, 1829, at a concert given by Henriette Sontag for the benefit of the inundated Silesians. The singers at this concert were Mmes. Malibran, Sontag, Camporese, Pisaroni and Messrs. Velluti, Pellegrini, Zuchelli, Curioni, Donzelli, De Begnis, Torri, Graziani, Bordogni. Among the instrumental performers were the pianists, Moscheles and Mendelssohn, the flutist Drouet, Puzzi, horn player, Bohrer, and Lindley, violoncellist.

Sir George Smart, who returned from the concert of June 24, with Mendelssohn, left the score of the overture in a hackney coach. So the story is told; but is it not possible that the blameless Mendelssohn left it? The score was never found and Mendelssohn rewrote it. The overture was played in England for the first time in connection with Shakespeare's comedy at London, 1840, when Mme. Vestris appeared in the performance at Covent Garden.

* Louis Drouet, distinguished flute player, was born at Amsterdam in 1792, the son of a barber. He died at Bern in 1873. A pupil of the Paris Conservatory, "he played there and at the Opéra when he was seven years old." From 1807 to 1810 he was teacher to King Louis of Holland; in 1811 he was flute player to Napoleon and later to Louis XVIII. He went to London in 1815, and then travelled extensively as virtuoso. In 1836 he was appointed conductor at Coburg, and in 1854 he visited the United States. He composed over one hundred and fifty pieces for the flute, and it is said that he wrote "Partant pour la Syrie" from Queen Hortense's dictation. William Hazlitt heard Drouet in April, 1816, and wrote: "Mons. Drouet's performance on the flute was masterly, as far as we could judge. The execution of his variations on 'God save the King' astonished and delighted the connoisseurs. Those on 'Hope told a flattering tale' were also exquisite. We are, however, deep versed in the sentiment of this last air; and we lost it in the light and fantastic movements of Mons. Drouet's execution. He belongs, we apprehend, to that class of musicians, whose ears are at their fingers' end; but he is perhaps at the head. We profess, however, to be very ignorant in these matters, and speak under correction" (*The Examiner:* article "The Oratorios," April 14, 1816).

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The orchestral parts were published in 1832; the score in April, 1835.

The overture dedicated to his Royal Majesty the Crown Prince of Prussia is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, ophicleide, kettledrums, and the usual strings.

The original title was Concert overture as: "Midsummer Night's Dream," and the original opus number was 21

The overture opens Allegro di molto, E major, 2-2, with four prolonged chords in the wood-wind. On the last of these follows immediately a pianissimo chord of E minor in violins and violas. This is followed by the "fairy music" in E minor, given out and developed by divided violins with some pizzicati in the violas. A subsidiary theme is given out fortissimo by full orchestra. The melodious second theme, in B major, begun by the wood-wind, is then continued by the strings and fuller and fuller orchestra. Several picturesque features are then introduced: the Bergomask * dance from the fifth act of the play; a curious imitation of the bray of an ass in allusion to Bottom, who is, according to Maginn's paradox, "the blockhead, *the* lucky man on whom Fortune showers her favors beyond measure"; and the quickly descending scale-passage for violoncellos, which was suggested to the composer by the buzzing of a big fly in the Schoenhauser Garten. The free fantasia is wholly on the first theme. The third part of the overture is regular, and there is a short coda. The overture ends with the four sustained chords with which it opened.

The overture was played in Boston for the first time at a concert

* Bergomask, or, properly, Bergamask Dance: A rustic dance of great antiquity, framed in imitation of the people of Bergamo, ridiculed as clownish in their manners and dialect. The buffoons throughout Italy delighted in imitating the jargon of these peasants, subject to the Venetians, and the custom of imitating their dancing spread from Italy to England. (Piatti, a native of Bergamo, took a peculiar pleasure in arranging Mendelssohn's dance for 'cello and pianoforte.) But see Verlaine's lines:—

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs dé guisements fantasques.

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of the Boston Academy of Music, February 21, 1846. When the Germania Musical Society first visited Boston, and gave twenty-nine concerts in the Melodeon in six weeks,—the first concert was on April 14,—the overture was played thirty-nine times. This orchestra was made up of only twenty-three players, and there was one violoncellist. Thomas Ryan in his memoirs told an entertaining story about his attempt to introduce the overture in Boston.

***

In 1843 King Frederick William the Fourth of Prussia wished Mendelssohn to compose music for the plays "Antigone," "A Midsummer Night's Dream," "Athalie," which should be produced in September. During March and April of that year Mendelssohn, who had written the overture in 1826, composed the additional music for Shakespeare's play. The rehearsals began in an upper story of the royal palace at Berlin, because the height of the room permitted the use of scenery much higher than that found ordinarily in theatres. Tieck had divided the play into three acts, and had said nothing to the composer about the change. Mendelssohn had composed with reference to the original division. The first performance was in the Royal Theatre in the New Palace, Potsdam, October 14, 1843, on the eve of the festival of the king's birthday. Mendelssohn conducted. Joachim, then an infant phenomenon, went from Leipsic to hear it. Fanny wrote to her sister at Rome: "Never did I hear an orchestra play so pianissimo. The dead-march for Thisbe and Pyramus is really stupendous; I could scarcely believe up to the last that Felix would have the impudence to bring it before the public, for it is exactly like the mock preludes he plays when you cannot get him to be serious." The play was performed at the Royal Theatre, Berlin, on October 18, 1843, and the two following nights under Mendelssohn's direction. At the first performance the cast was as follows: Theseus, Rott; Lysander, Devrient; Demetrius, Grua; Squenz, Schneider; Schnock, Rüthling; Zettel (Bottom), Gern; Flaut, Krüger; Schnauz, Weiss; Schlucker, Wiehl; Hippolita, Mme. Werner; Hermia, Miss Stich; Helena, Miss

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Schulz; Oberon, Miss Aug. von Hagn; Titania, Marie Freitag; Puck, Miss Charl. von Hagn. The play puzzled, and highly respectable persons declared it to be vulgar, but the music pleased.

The first performance in concert was in the Hannover Square Rooms, London, May 27, 1844, at the fifth concert of the Philharmonic Society. Mendelssohn led from manuscript. The solo sopranos were Miss Rainforth and Miss A. Williams. The first concert performance with spoken text was at Münster, May 24, 1851, at a Concert of the Cecilia Society led by Karl Müller.

The score was published in June, 1848; the orchestral parts in August of that year. The first edition for pianoforte was published in September, 1844.

Mendelssohn's music to the play consists of thirteen numbers: I. Overture; II. Scherzo, Entr'acte after Act I.; III. Fairy March in Act II.; IV. "You spotted snakes," for two sopranos and chorus, in Act II.; V. Melodrama in Act II.; VI. Intermezzo, Entr'acte after Act II.; VII. Melodrama in Act III.; VIII. Notturno, Entr'acte after Act III.; IX. Andante in Act IV.; X. Wedding March after the close of Act IV.; XI. Allegro Commodo and Marcia Funebre in Act V.; XII. Bergomask Dance in Act V.; XIII. Finale to Act V. Many of the themes in these numbers were taken from the overture.

The combined entr'actes and incidental music to "Midsummer Night's Dream" are marked as Op. 61. The score of the whole work—with the overture included—is dedicated to Heinrich Conrad Schleinitz.*

Mendelssohn's sister Fanny once wrote: "We have grown up from childhood in the 'Midsummer Night's Dream,' so to speak, and Felix has really made it so wholly his own that he has simply reproduced in music what Shakespeare produced in words, from the splendid and really festal wedding march to the mournful music on Thisbe's death, the delightful fairy songs and dances and entr'actes—all men, spirits, and clowns, he has set forth in precisely the same spirit in which Shakespeare had before him." And does not the biographer, Mr. Lampadius,

* Schleinitz (1802–81) was a counsellor of justice (in England king's counsel) and one of the board of directors of the Gewandhaus at Leipsic. After Mendelssohn's death he was director of the Leipsic Conservatory. Moscheles says in his diary that Schleinitz had "a lovely tenor voice."

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insist that the play of Shakespeare, who was discovered by daring German explorers in the jungles of foreign literature, has gained by Mendelssohn's music?

* * *

The Germania Musical Society announced in Boston a performance on March 6, 1852, of the "entire music" of Mendelssohn to Shakespeare's play, with Mrs. F. Kimberly, reader; but the vocal music was not sung on this occasion in spite of the announcement.

At performances of "A Midsummer Night's Dream" at the Boston Theatre in 1856—the first of the series was on April 14—music by Mendelssohn, Horn, T. Cooke, and Comer, was performed. John Gilbert played Bottom; John Wood, Flute; Mrs. Barrow, Oberon; Emma Taylor, Titania; and Mrs. John Wood, Puck.

The music was played and sung in Music Hall, Boston, March 21, 1857, with Mrs. Harwood and Miss Marie Fries (a sister of Wulf Fries, afterward Mrs. Bishop) as the solo singers. Fanny Kemble read the text. Carl Zerrahn conducted. There were "full orchestral and choral adjuncts." "The entertainment was for the benefit of the Mercantile Library Association, which realized over $1,500 from the venture, the reader generously waiving payment for her services."

There was a performance in Music Hall on the tercentennial anniversary of Shakespeare's birthday, April 23, 1864. Mr. Lang conducted.

Music by Mendelssohn was performed at Selwyn's Theatre, Boston, in November, 1869, when the comedy was given with an extraordinarily strong cast, which included F. Robinson, Theseus; C. R. Thorne, Jr., Lysander; Mary Wells, Hippolyta; Virginia Buchanan, Helena; Mary Cary, Titania; Blanche Davenport, First Fairy; Stuart Robson, Bottom; W. J. Lemoyne, Flute; Kitty Blanchard, Puck.

There was a performance of the overture and incidental music in Boston at a concert of the Boston Symphony Orchestra, led by Mr. Paur, April 24, 1894. Mr. George Riddle read the text; Mrs. Marie Barnard Smith and Miss Harriet S. Whittier were the solo singers; the chorus was made up of members of the Cecilia.

There have been other performances in Boston. It may be added that the Scherzo, Notturno, Fairies' March, Lullaby, Finale, and Wedding March were "done into dance" by Miss Isadora Duncan, in the conservatory of a private house at Newport, R.I., September 28, 1898.

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Mr. Victor Herbert, in his arrangement of the music for Mr. Nat Goodwin's revival of "Midsummer Night's Dream" (1903), added to Mendelssohn's score transcriptions of certain "Songs without Words" and numbers based on phrases from the unfinished opera "Loreley" and from chamber music. He was not the first. When Shakespeare's comedy was revived by Mr. Beerbohm Tree (London, January 10, 1900), an orchestral arrangement of Mendelssohn's "Song without Words" in C, No. 34, was added to the original score, and Miss Nelson sang "I know a Bank" to the melody of Mendelssohn's "Auf Flügeln des Gesanges."

Here is a partial list of music written expressly for this comedy:—

"By the Simplicity of Venus' Doves," song by Hermia. Sir Henry Bishop, 1816. Sung by Miss Stevens.

"O Happy Fair! Your Eyes are Loadstars." C. Smith, 1754, solo soprano, in the operatized version entitled "Fairies"; solos by E. J. Loder (1844) and Edward Hine; glee by W. Shield.

"Before the Time I did Lysander see." C. Smith, 1754. Song.

"Love looks not with the Eyes." C. Smith, 1754. Song.

"Over Hill, over Dale." Solo by T. Cooke (1840), Edward Fitz William (1855), G. A. Macfarren (1856), J. F. Duggan (1862); duet by W. Wilson (1858); glee by W. Jackson (1770–75); part song by Hatton.

"That very Time I said," entitled "Love in Idleness." Soprano solo sung by Mme. Vestris; T. Cooke (1840).

"I know a Bank." Solo by John Percy (died in 1797); duets by C. E. Horn (1827), J. Barnett (1830).

"You Spotted Snakes." Glee, W. B. Earle (1794), R. J. S. Stevens (1800?), G. A. Macfarren (1879), W. Hills (1865); solo, C. Smith (1794).

"The Fairies' Song." J. Mount (1879).

"Through the Forest." Mrs. J. B. Gattie (1825?), solo.

"The Woosell Cock." Purcell's version is lost. Burney, song (1762); Anon.

"Flower of this Purple Day." Solo, C. Smith (1754).

"Lo, Night's Swift Dragons." Solo, T. Cooke (1840).

"Up and Down." C. Burney, solo (1762); C. Smith, solo (1754); T. Cooke, solo (1840).

"The tedious brief scene" of Pyramus and Thisbe was made into a mock opera, "Pyramus and Thisbe," by J. F. Lampe (1745).

"Now the Hungry Lion roars." Solos and chorus, R. Leveridg

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(1727); glee, Dr. Cooke (about 1775), R. J. S. Stevens (about 1790?), Sir Henry Bishop (1816), C. Smith (1794); solo for bass, W. Linley (1816). A setting by Bishop for four male voices was introduced in "Two Gentlemen of Verona," and Horn's setting was sung in "Merry Wives of Windsor."

NOTE.—In the Programme Book of March 14–15 it is stated (page 1163) that the Theodore Thomas Orchestra is now the Chicago Orchestra. When this was written, it was stated that the change in title from the Theodore Thomas Orchestra to the Chicago Symphony Orchestra had been effected. The statement is now made that the title has not been changed. We quote from the New York *Review* of March 22, which published a despatch from Chicago:—

"The name of the Theodore Thomas Orchestra is not to be changed to the Chicago Symphony Orchestra after all. . . . It is a result of a ruling by the Secretary of State, who refused to give the necessary permission because there happens to be another musical organization incorporated under the title Chicago Symphony Orchestra.

"There is no doubt, too, that Mrs. Thomas' vigorous protest has borne some fruit, because, following the stand taken by her, many members of the orchestral association have changed their views. The public, too, believes that the widow of the famous musician was not treated right in the matter, the decision to change the name having been made without her being consulted or even being notified in advance that this step was under contemplation.

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SATURDAY EVENING, APRIL 5, at 8 o'clock

PROGRAMME

Chadwick . . . . . Symphonic Poem, "Aphrodite"
(First time in Boston)

Volkmann . . . . Serenade for Strings, in D minor, No. 3
(Solo 'Cello, Mr. WARNKE)

Rimsky-Korsakoff . . . . . Symphony No. 2, "Antar"

Weber . . . . . Overture to "Oberon"

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THURSDAY AFTERNOON, APRIL 3, AT 3

PROGRAMME

DUET. Song from the Persian - Arthur Foote
A des Oiseaux - - - - - Georges Hue
Contemplation - - - - - Ch. Widor
Chanson Triste - - - - Henri Duparc
Notre Amour - - - - - Gabriel Faure

Eternitie - - - - - Charles Baughan
Lullaby - - - - - - Cyril Scott
When the Misty Shadows Glide } John Carpenter
Dansons la Gigue }

DUETS. Reveil - - - Ernest Chausson
L'ange gardien } - Cesar Franck
Les danses de Lormont }
Zur Ruh } - - - - - Hugo Wolf
Strampelchen }
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Clärchen's Lied - - - - - Schubert
Hark, Hark, the Lark - - - - Schubert
An Eine Quelle - - - - - Schubert
Sonntag Morgen - - - - - Brahms
Botschaft - - - - - - Brahms

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Finnish Song - - - - - - Melartin
Liebe Mich - - - - - - Krehl
Waldseligkeit - - - - - Ansorge

Wie mir's weh thut - - - Rachmaninoff

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Scherzo - - - - - - - Klengel
Nocturne - - - - - - - Chopin
Spinning Song - - - - - Popper

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Lied - - - - - - - Franck
Thestilis - - - - - - - Moón
Deux Bergerettes - - - - - Wekerlin
Retreat - - - - - - - La Forge
To a Messenger - - - - - La Forge
Love's Sympathy - - - - - La Forge
Waltz - - - - - Strauss-La Forge

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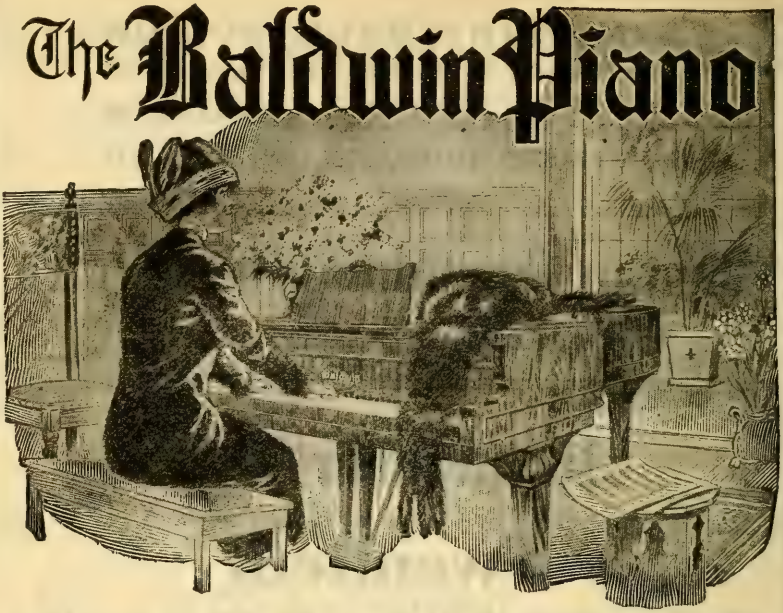
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SATURDAY EVENING, APRIL 5, at 8.00 o'clock

Programme

Chadwick . . . . . Symphonic Fantasie, "Aphrodite"
First time in Boston

Volkmann . . . . . Serenade No. 3, in D minor, Op. 69
(Mr. HEINRICH WARNKE, Solo Violoncello.)

Rimsky-Korsakoff . . . . . Symphony No. 2, "Antar," Op. 15

I. Largo: Allegretto vivace.
II. Allegro.
III. Allegro risoluto alla Marcia.
IV. Allegretto vivace: Andante amoroso.

Weber . . . . . Overture to "Oberon"

There will be an intermission of ten minutes after the symphonic fantasie

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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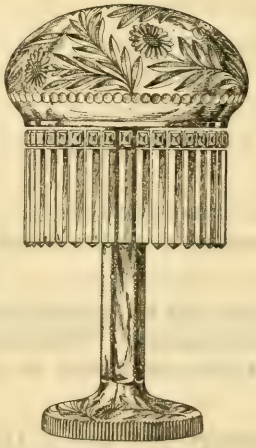
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SYMPHONIC FANTASIE, "APHRODITE." GEORGE WHITFIELD CHADWICK

(Born at Lowell, Mass., November 13, 1854; now living in Boston.)

When this Fantasie was performed by the Theodore Thomas Orchestra in Chicago, December 13 and 14, 1912, the following notes were published in the Programme Book of those concerts.

"Mr. Chadwick states, for the purposes of this programme, that his Symphonic Fantasie, 'Aphrodite' was composed for the twentieth meeting of the Litchfield County Choral Union, Norfolk, Conn., and that it was brought to its first performance there, June 4, 1912. 'The work,' says the composer, 'is dedicated to Mr. and Mrs. Carl Stoeckel, the patrons of this organization, and the following note was printed on the programme:

"The original idea for this piece was suggested by the contemplation of the beautiful head of 'Aphrodite' which was given to the Boston Art Museum by Mr. Francis Bartlett and which was found on the Island of Cnidos in the Grecian Archipelago. In ancient times the statues of Aphrodite, Goddess of Love and of Sailors, were placed on or near the seashore. This Symphonic Fantasie or Tone Poem is an attempt to suggest in music the poetic and tragic scenes which may have passed before the sightless eyes of such a Goddess. These scenes are preceded by a short introduction in the nature of an apostrophe. Each one of them is complete in itself but they are connected by a motive which is developed throughout the whole piece in various forms and is given originally to the English horn in the first scene."'

"The poem, which is quoted later, was not printed on the programme, but was written after the music was composed.



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"The poem to which reference has just been made, is subjoined:

In a dim vision of the long ago
Wandering by a far off Grecian shore
Where streaming moonlight shone on golden sands
And melting stars dissolved in silver seas,
I humbly knelt at Aphrodite's shrine
Imploring her with many a fervid prayer
To tell the secret of her beauty's power
And of the depths of ocean whence she sprang.
At last the wave born goddess raised her hand
And smiling said: "O mortal youth, Behold!"
Then all these mysteries passed before mine eyes.

"'Aphrodite' is divided into the following sections: Adagio, 4-4 time; Andante con moto e tranquillo, 6-8 time; Allegro con fuoco, 3-4 time; Andante lamentabile, 4-4 time; Andante amoroso e tranquillamente, 4-4 time; Moderato alla marcia, 2-4 time; Maestoso, 4-4 time; Alla Marcia, 2-4 time; Adagio, 4-4 time; Andante con moto, 6-8 time."

***

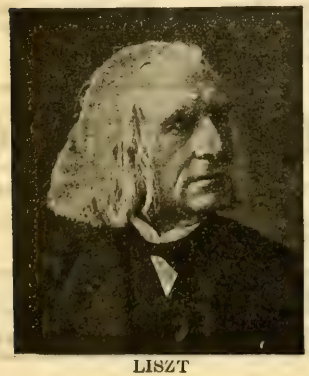
The following notes may be added:—

In the Greek Anthology there are two poems that might be associated with Mr. Chadwick's composition. The first attributed to Anyté (No. CXII. in Edwards's Selection) is as follows:—

This is the spot of Venus; since it was a delightful thing for her to be ever looking upon the shining sea, whilst she was bringing to an end a voyage agreeable to sailors. But the sea around feels a fear, while it looks upon the glossy statue.

The other is attributed to Antipater of Sidon (No. CLIV. in Edwards's Selection):—

This is a small dwelling—since I am located near the dark wave, the mistress of the moistened shore—but dear to me; for I rejoice at the ocean widely fearing, and sailors being saved through me. Propitiate Venus; and I will breathe favorably upon you, either in love making, or on the wide-gaping sea.



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This latter poem, we are informed, entered into Mr. Chadwick's mind after the bust of Aphrodite had led him to thoughts of composition. The Fantasie was sketched in the summer of 1910 and orchestrated in the summer of 1911.

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ROBERT VOLKMANN

(Born at Lommatzsch (Saxony), April 6, 1815; died at Budapest, October 30, 1883.)

Volkmann wrote three serenades for string orchestra at Budapest in 1869–70. The first is in C major, Op. 62; the second in F major, Op. 63. The third, dedicated to Dr. Carl Jurenak, in D minor, was performed for the first time December 8, 1871, at a Philharmonic concert at Hamburg. The first performance in Boston was by Theodore Thomas's Orchestra (Mr. Louis Lübeck, 'cellist), January 29, 1874.

The composer wrote on July 21, 1869, to his friend Heckenast: "I hope that this *genre*, since it appears as somewhat new and is my invention, will be known as a most grateful species of composition, although it perhaps does not answer to the name itself." As serenades these pieces have little in common with the classic serenade. The instrumental *serenata*, or serenade of the eighteenth century, was originally night music performed in the open.

Serenade and aubade are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of some one toward daybreak, *quod sub albam*. And yet the aubade is often called serenade, even when the concert is in the morning, witness the

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morning "serenade" in Rossini's "Barber of Seville." During the sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany, and they were composed of vocal music or instrumental; and sometimes voices and instruments were united. The vocal serenades were usually male trios, quartets, or quintets. There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight serenades." Rousseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also to the silence "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urhan, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner also mentions ancient collections of serenades and nocturnes that might be called scholastic, written by Praetorius, Werckmeister, and others, and he classes these works with *quodlibets.*

In the eighteenth century* nearly every prince or rich nobleman had his own orchestra, which on summer evenings played in a park; and in cities, as Vienna, there was much music in the streets, music of a complimentary or amorous nature. The music composed for these open-air and evening concerts was also performed in halls.

Short movements for one instrument or several were known in Germany as Parthien, and they were seldom published. Then there was the *cassazione,* or cassation, from the Latin *cassatio;* and this species of

* Even in the sixteenth century princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women.

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music should have been a piece that brought the end of the concert, and overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was performed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but they did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened with a march, and that the movements were separated by *Menuettos*. The number of movements was from one to ten, and the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation of four instruments was played by only four musicians.

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can there use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums, horns, etc. . . . The chief characteristic of the serenade must be tenderness, *la tendresse*. . . . No melody is so small, no piece so great that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one employs a serenade out of its element—I mean effect—in congratulations, pageants, advancement of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love" ("Kern melodischer Wissenschaft," Hamburg, 1737, p. 101).

The first symphonies of Sammartini (1705–75?) were written for open-air performance, and Mozart wrote his father in 1782 that one Martin had obtained permission to give twelve concerts in the Augarten at Vienna and four "grand concerts of night-music" in the finest squares of the town. But Volkmann planned his serenades for concert-hall use. Brahms applied the term "serenade" for his Op. 11 and Op. 16, which were published in 1860, but Hans Volkmann, in his biography

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of Robert Volkmann (Leipsic, 1903), says that the latter did not know these works of Brahms when he composed his own serenades. The serenades by Brahms are more in the symphonic manner; while the purpose of Volkmann seems to have been to write music that would satisfy the dictum of Athenæus: "Music softens moroseness of temper; for it dissipates sadness, and produces affability and a sort of gentlemanlike joy." Yet the third serenade begins in doleful dumps.

***

The serenade begins Larghetto non troppo, 4-4, with a recitative for the solo violoncello without accompaniment. This is followed by a four-part passage for the strings. The recitative is in D minor; the response in full harmony is in D major. The violoncello monody returns in its original key, now accompanied by the other strings. A melody, andante espressivo, D major, is sung in alternate verses by the solo violoncello and the first and second violins in octaves. There is an unaccompanied cadenza for the violoncello, which ends with a return of its first sad phrase. This leads to a lively scherzando movement, prestissimo, F major, 9-8, which is followed by an Allegro non tanto, 3-4, in A major. These two movements are for all the strings, and the solo violoncello has only a subordinate part in them. A movement con fuoco, A minor, for all the strings, follows, and there is a return of the theme in A major. Another unaccompanied cadenza for the violoncello leads to a coda, in which the first Larghetto non troppo, violoncello phrase and the Andante espressivo, with its antiphonal stanzas for violins and violoncello, reappear, but in the inverse order. The serenade ends as it began.

***

This serenade has been played at Symphony Concerts in Boston, February 7, 1885 (Mr. Giese); April 19, 1890 (Mr. Hekking); October 28, 1893 (Mr. Schroeder); January 23, 1904 (Mr. Krasselt). It was played at a Philharmonic concert, November 21, 1879 (Mr. Fries).

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Symphony No. 2, "Antar," Op. 15.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at St. Petersburg, June 21, 1908.)

This symphony, composed in 1868, was first performed in St. Petersburg at a concert of the Russian Musical Society on March 22, 1869. The year of performance is erroneously given as 1868 by some biographers.

The first performance in Germany was at Magdeburg in June, 1881, at a concert of the Allgemeiner Deutscher Musikverein Festival.

"Antar" was performed in New York in the course of the season 1891–1892, at one of three concerts with orchestra given by The Arion Society in Arion Hall, led by Frank Van der Stucken.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Emil Paur, on March 12, 1898. Mr. Apthorp said in the Programme Book of that date: "I certainly remember seeing a copy of the published score in Boston—Mr. Arthur P. Schmidt had one at G. D. Russell's music shop, and musicians used to stare at it in wonder—some time, I should say, about the middle seventies."

The symphony is dedicated to César Cui, and is scored for three flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums,

* This date is given in the catalogue of Belaïeff, the Russian publishing house of music. One or two musi lexicons give May 21.

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bass drum, tambourine, triangle, cymbals, tam-tam, harp, and the usual strings."

Antar, as a historical character, was the son of an Abyssinian slave, and his father was a chieftain in the tribe of Abs. His father acknowledged and freed him, and Antar became famous as a poet and by his deeds. He asked his Uncle Mâlik for the hand of his cousin Ibla. Mâlik accepted the offer, but, not wishing his daughter to wed the son of a slave girl, he led him into perilous adventures, and Antar was slain by one of his foes about 615.

According to Clément Huart's "History of Arabic Literature," this true desert poet 'Antara, son of Shaldâd, "whose name was later to serve the popular story-tellers of the romance of 'Antar as the incarnate type of the virtues ascribed to the wandering paladins of the heathen tribes," was a mulatto and his lower lip was split. His bravery advanced him, and he took part in the war arising out of the rivalry between the stallion Dâhis and the mare Ghabrâ. Treachery prevented the courser from winning, and Quais, chief of the tribe of 'Abs, waged bitter war. 'Antara was the rhapsodist of these fights, and perished only when he had grown old, and, having fallen from his horse, was unable to regain his feet. His death was the signal for peace. "'Antara sang the praises of 'Abla, his mistress, but a good fight was always the favorite subject of his lay. He it was who said: 'We whirled as the millstone whirls on its axis, while our swords smashed upon the fighters' skulls.'"

The great romance of 'Antar is ascribed to Al-Asma'î (739–831).

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Rimsky-Korsakoff took the subject of his symphony, which, when revised, was called an "Oriental suite," from a story by Sennkowsky.

The following preface is printed on a fly-leaf of the score:—

ANTAR.

I.

Majestic is the aspect of the Syrian desert, majestic are the ruins of Palmyra, that city built by the Spirits of Darkness; but Antar, the jewel of the desert, braves them, and bears himself proudly amid the remains of the demolished city. Antar has quit the fellowship of men forever, he has sworn everlasting hatred against them for the evil with which they repaid the good he wished them. . . .

Suddenly a lovely and bounding gazelle appears: Antar makes ready to pursue it, but a noise seems to sound through the air, and the light of day is veiled behind a thick shade; a gigantic bird is chasing the gazelle. Antar immediately changes his mind. His lance strikes the monster, and it flies away, uttering a piercing scream. The gazelle vanishes also. Antara, left alone in the midst of the ruins, soon falls asleep, thinking on what has happened.

He sees himself transported into a splendid palace, where a multitude of slaves hasten to wait upon him and charm him with their singing. It is the dwelling of the queen of Palmyra—the fairy Ghul-Nazar. The gazelle he had saved from the talons of the Spirit of Darkness was none other than the fairy herself. The grateful Ghul-Nazar promises Antar the three great fruitions of life; and, when he decides to accept the gift, the vision vanishes, and he awakes amid the ruins.

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II.

The first fruition granted Antar by the queen of Palmyra—is the delights of revenge.

III.

The second fruition—the delights of power.

IV.

Antar has returned to the ruins of Palmyra. The third fruition granted Antar by the fairy—is the delights of love. Antar beseeches the fairy to take away his life, as soon as she perceives the least coldness on his part, and she promises to fulfil his wish.

When, after long and mutual happiness, the fairy sees one fine day that Antar is absent-minded and turns his gaze upon the distant horizon, she forthwith guesses the reason thereof. Then she kisses him passionately. The fire of her passion is communicated to Antar and burns up his heart.

Their lips unite in a last embrace, and Antar dies in the fairy's arms.*

I. There is an introductory Largo, F-sharp minor, 4-4, with melodic phrases against chromatic harmonies. This introduction leads to an Allegro giocoso, D minor, 3-4. An Eastern melody for flute is accompanied by horns and harp, and there is a pedal A for first violins. To some analysts the arrival of the gazelle is thus portrayed, while the gigantic bird is figured in the lower strings. There is a fortissimo rush "leading to the throwing of the javelin—cleverly suggested by a double-octave skip in violins, violas and flutes—and the bird's shriek of terror in the wood-wind and stopped horns." After a short return of the Largo the main body of the movement enters, but not in the

* The translation is by William Foster Apthorp.

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orthodox traditional form. Allegretto vivace, F-sharp major, 6-8. Two themes are developed, and the "gazelle theme," and the harmonies of the Largo reappear at the end.

II. Allegro in E major, 2-2. This movement is free in form. There is an elaborate working-out of two themes, a restless one and a more impressive and sinister one. There are frequent changes of tempo.

III. Allegro risoluto alla Marcia, D major, 4-4. A brilliant march theme and a sensuous cantilena are developed alternately. Later there is a phrase for the brass that enters into the development. A counter-theme to the sensuous melody and horn-calls are also conspicuous.

IV. A few measures are taken from the main body of the first movement, D major, 6-8. There is a change to Andante amoroso, D-flat major, 2-4. A melody, said to be Arabian, is developed alternately with a tuneful phrase taken from the introductory Largo. The end is pianissimo.

***

There are interesting notes about the performance of "Antar" at Magdeburg in Alfred Habets's "Alexandre Borodine" (Paris, 1893). Borodin wrote in a letter to César Cui, dated June 12, 1881, that Liszt, who was at Magdeburg with him, said that at the first rehearsals of 'Antar" the musicians found several passages "nebulous," but afterwards, being better acquainted with the spirit of the composition, they appreciated its worth and rehearsed with lively interest. "You know," he added, "that by us in Germany, music is understood not immediately and with difficulty. For this reason it is necessary to perform works like 'Antar' as well as possible." Borodin was commissioned by Rimsky-Korsakoff to inform the musicians concerning the proper performance of the cadenza for the harp, etc. "The musicians heard my remark with the most praiseworthy attention. The harpist told me that he played the cadenza as the composer wished (probably with the aid of annotations made by Rimsky-Korsakoff in the harp part, for I cannot explain this remark otherwise)." The Gewandhaus Orchestra had been brought to Magdeburg for the Fes-

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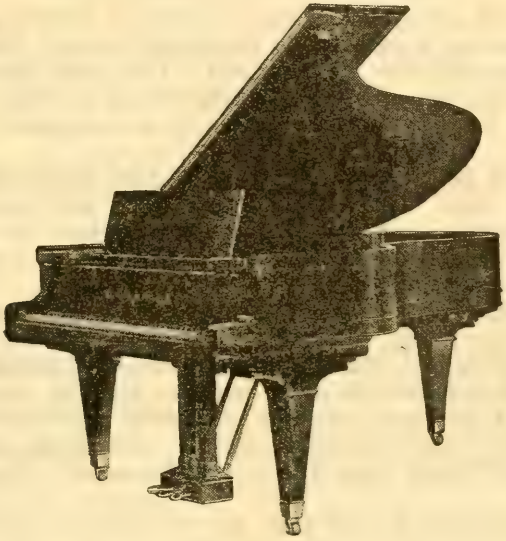
tival, and it then numbered seventy-four musicians, who were crowded on the stage, "as a flock of sheep chased by the shepherd's dogs." Only the eight 'cellos were allowed to sit. "That which struck me most was that in spite of everything, there was not a word of complaint, not a gesture of impatience: here were German discipline and obedience in all their force. At last Nikisch appeared on the stand and raised his bâton. For a long time he remained as though petrified in this cataleptic attitude; finally he moved in a brusque manner his stick and the rehearsal began." This letter was left unfinished, but in a letter to his wife from Weimar, June 19 of that year, Borodin wrote: "I shall simply tell you that 'Antar,' with the exception of little changes in movement in two places, was admirably performed, incomparably better in respect to sonority than at home. The interpretation, the clearness, the nuances were astonishing. M. Nikisch is an excellent conductor who had assimilated 'Antar' so that he led without the score. The first two movements pleased the least, but the third and, to my great astonishment, the fourth were immediately and unanimously applauded. The general judgment was very favorable to 'Antar' which has had a positive success.

***

On January 7, 1910, a lyrical drama in four acts, entitled "Antar," by M. Chekri-Ganem, was produced at the Casino Theatre at Monte-Carlo. The author is of Syrian origin, and has written and lectured on Arab poets and poetry in Paris. The *Pall Mall Gazette* of January 12 gave this description of the play:—



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"This gives an opportunity for introducing the famous Arab danseuse, Mme. Mata-Hari, who gives a wonderful fire dance. She is accompanied by a band of dancers and tom-tom players from Southern Algeria.

"The fourth act sees a change of scene, a splendid piece of stagecraft representing a pass in the mountains through which a streamlet rushes in cascades over its rocky bed. The scenic effects, by M. Visconti, are remarkably fine, but a larger stage is called for to get the vastness of the desert and to properly accommodate the crowds of Arabs.

"Antar and his wife are followed into this mountain retreat by his rival, and a blind man is planted in Antar's path, and instructed to shoot a poisoned arrow which strikes him in the arm and causes his death. This comes to him after he has mounted on horseback, and he dies in the saddle.

"The leading parts of Abla and Antar were most excellently played by Mme. Ventura and M. Joube. Their long poetical outbursts were invariably applauded; the other characters were adequately filled, and the repeated curtain calls after each act and the warm demand for the author at the close evidenced the hearty approval of the audience with the play. The orchestra under M. Léon Jehin played selections and incidental music from M. Rimsky-Korsakoff's operas of 'Antar' and 'Mlada.'"

It is unnecessary to add that the reference is to the symphony "Antar." Rimsky-Korsakoff did not write any opera "Antar." "Mlada" was an "Opéra-Ballet féerique" in four acts, and originally Borodin, Cui, Moussorgsky, and Rimsky-Korsakoff each wrote the music of one act.

This drama "Antar" was produced at the Odéon, Paris, on February

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12, 1910. Abla was played by Miss Ventura, Antar by M. Joubé. Fragments of Kimsky-Korsakoff's symphony, "ingeniously adjusted" by Maurice Ravel, were then played by the Colonne Orchestra, led by Gabriel Pierné. There were seventy performances at the Odéon in 1910, and five in 1911.

*
* *

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, which he entered in 1856, but even then he gave much time to music. He studied the violoncello with Ulich and the pianoforte with Fedor Kanillé. He was an officer in the marine service of Russia until 1873, according to some biographers, but a contributor to *Musical America*, who talked with Rimsky-Korsakoff, says that the resignation took place in 1868. The composer gave this account of his adventures in the United States during a three years' cruise (1862–65): "I arrived in New York on the Cruiser *Almas* in October, 1863, and remained until April, 1864, for the reason that the political friction between England and Russia was so acute that a war was expected at any moment.* We were afraid of being held up by the English fleet and therefore decided to spend the Winter in the New World. While in New York I was anxious to hear something of the original American national music, the war songs and dances of the Indians, but all my efforts in this respect failed, because no one knew anything about Indian music. While sightseeing at Niagara I was told that not far from the Hudson River, along which we made the trip on a steamer, were Indian reservations, and at once I decided to visit them with a certain Mr. Thompson from New York, whom I had met several weeks previously and who was hospitable enough to yield to my request. The reservation of the Indians was a considerable distance from the stopping place of the steamer, so that we made a trip of a day on a coach to our destination. But all we got for our troubles was the music of an Indian war dance, which served as a suggestion for the ballet of my first opera, 'Maid of Pskoff,' which I started to write in New York.

"It was the time of the American Civil War and there was little social life in New York and still less of interesting music. However, the leisure we had in America gave me an opportunity to start my operatic activity. I wrote the sketch of the three first scenes of the 'Maid of Pskoff' in America and the rest I wrote two years after I arrived in St. Petersburg. Moussorgsky and Balakireff were the only people to whom

* The statement has often been made that Russian warships were sent to New York as an act of friendliness towards the North and a warning to England and France.—Ed.



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I read the first parts, and on the latter's suggestion I changed it considerably from the original."

He wrote his first symphony, the first written in Russia, according to Riemann's Musik-Lexicon (1905, sixth edition), when he was a midshipman. (Others give the date 1865.) It was in 1861 that he began the serious study of music with Mily Balakireff, and he was one of the group—Borodin, Moussorgsky, Cui, were the others—who, under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. It was written in that year and composed "in the same strict national Russian spirit as his opera, 'Maid of Pskoff.' As his opera pictured Ivan the Terrible in a true but shocking light it was considered unsuitable for the Imperial Opera, while the private opera companies in Moscow and in the provinces were afraid to accept what might be prohibited by the police." In 1868 he composed "Antar," and until 1871 studied and supported himself by giving music lessons. We quote again from *Musical America:* "This was the most adventurous period of my life. Associating with students, workingmen, poor artists and vagabonds, I learned the very depths of human miseries and got the first impulse of my best creations. I learned to realize the power of legends and fairy tales and these became the subjects of my later operas. When, in 1871, Mr. Azantchevsky was appointed director of the Imperial Conservatory he came to me with a proposition to be a professor of instrumental music and the conductor of the orchestra class.* I was so surprised at such a proposal that I did not believe in it, taking it for a mere joke, for I had no practical training for such a position, nor had I any documents as to my ability excepting my two symphonies and the unproduced opera. I told Balakireff and Moussorgsky, however, and both advised me to accept the offer at once, for it would not only give me standing but make me independent in a material sense. This proved to be good advice and thus I became a scholar in music."

He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts

* The biographers say that he was appointed "professor of composition" in 1871.—Ed.



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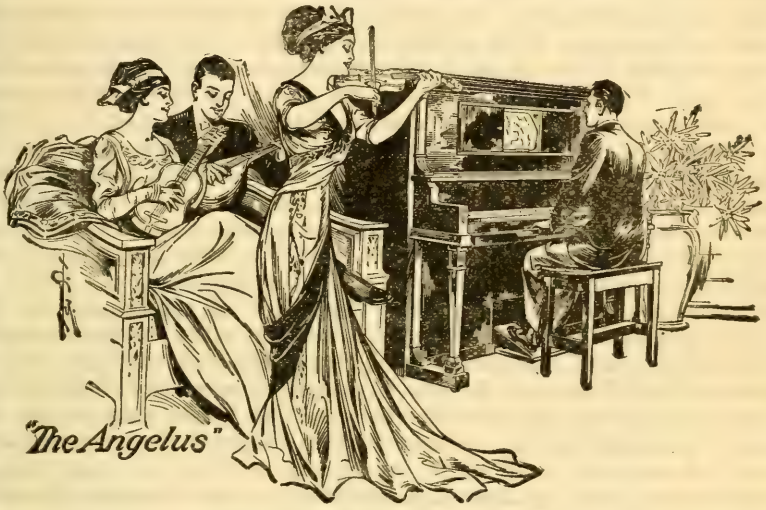
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at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and from 1886 till about 1901 he was one of the conductors of the Russian Symphony Concerts, afterward led by Liadoff and Glazounoff. He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, December 8, 1900, and at Moscow, January 1, 1901.

Rimsky-Korsakoff married in 1873 Nadedja Nicholaevna Pourgold, a pianist of distinction, an arranger of orchestral scores for the pianoforte, a fascinating woman then twenty years old.

On March 19, 1905, Rimsky-Korsakoff was dismissed from the Conservatory of the Imperial Society of Russian Music. He had written an open letter to the director of the Conservatory protesting against the intrusion of an armed force, against the reopening of the classes contrary to the advice of the "Artistic Council," and against the dilettantism which rules absolutely the affairs of the Conservatory. The only member of the directorial Committee who had by nature and training a right to his office, Mr. Jean Persiany, immediately resigned after Rimsky-Korsakoff was ejected. The teachers Glazounoff, Liadoff, Blumenfeld, Verjbiélovitch, and others, severed their connection with the Conservatory. Letters of protestation against the treatment of Rimsky-Korsakoff were sent from the chief European cities. The Russian journals attacked savagely the Directorship. When a new opera by Rimsky-Korsakoff, "Kotschei," was produced in St. Petersburg at the Théâtre-du-Passage, March 27, with an orchestra made up of students who had struck for some weeks and with Glazounoff as leader, the tribute paid Rimsky-Korsakoff by musicians, journalists, writers, artists, was memorable, nor were the police able to put an end to the congratulatory exercises which followed the performance. For a full account of all these strange proceedings see the article written by R. Aloys Mooser and published in the *Courrier Musical* (Paris), November 1, 1905. In the fall of 1905 Glazounoff was elected director of the Conservatory and Rimsky-Korsakoff was reinstated.

In 1907 Rimsky-Korsakoff was present at the "Five Historical Russian Concerts" at Paris (May 16, 19, 23, 26, 30), when his "Christmas Night" symphonic poem, Prelude and two songs from "Snegourotchka," "Tsar Saltan" suite, and the submarine scene from the opera "Sadko" were performed, and he then conducted his works. (The regular conductors of the series were Messrs. Nikisch and Chevillard.) In the fall of 1907 he was chosen corresponding member of the Académie des Beaux-Arts, to take the place vacated by the death of Grieg.



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The contributor to *Musical America* also wrote that Rimsky-Korsakoff usually spent his winters in St. Petersburg and his summers somewhere in the country.

"The estates of his father at Tihwin, which faced an old historic convent, were always a place of rest and inspiration to him. Although he became more academic in his middle age, at the time when Tschaikowsky's example somehow influenced him, yet in his later years he came back to the views of his youth and admitted that Balakireff and Moussorgsky were, after all, superior to Tschaikowsky and Rubinstein. When, in 1906, I met him for the last time, he told me of his great love of rural life and admiration of the example of Tolstoy:—

"'If I had been younger I would not have had anything to do with this commercial civilization,' he said. 'I despise it, for it ruins genius and debases the human race. It grieves me that my creations are sold for money to those who can afford to pay but must remain a closed book to the masses, simply because they are slaves of political or economic conditions.'"

The list of his operas is as follows:—

"The Maid of Pskoff" (St. Petersburg, 1873, revised in 1904); "A Night in May" (St. Petersburg, 1880, 1894); "Snegourotchka" (The Snow Maiden) (St. Petersburg, 1882); "Mlada," ballet opera, originally an act by Borodin, Cui, Moussorgsky, and Rimsky-Korsakoff each (St. Petersburg, 1892?); "Christmas Eve" (St. Petersburg, 1895); "Sadko of Novgorod" (Moscow, 1897); "Mozart and Salieri" (Moscow, 1899?); "Boyarina vera Sheloga," prologue to "The Maid of Pskoff" (Moscow, 1899); "The Bride of the Tsar" (Moscow, 1899); "The Tale of the Tsar Saltan" (Moscow, 1900); "Servilia" (St. Petersburg, 1902); "Koschtsei, the Immortal" (Moscow, 1902); "Pan Voyvode" (St. Petersburg, 1905); "The Legend of the Invisible City of Kitesch and the Maiden Fevronia" (St. Petersburg, 1907); "Zolotoi Pietouchok" (1909).

His chief works besides those already mentioned are a Fantasia on Servian themes for orchestra, Op. 6; Overture on Russian themes for orchestra, Op. 28; Fairy Tale for orchestra, Op. 29; Concerto in C-

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sharp minor (to the memory of Liszt) for pianoforte and orchestra, Op. 30; Symphoniette in A minor on Russian themes for orchestra, Op. 31; Symphony No. 3, in C major, Op. 32; Concert Fantasia on Russian themes for violin and orchestra, Op. 33; Serenade for 'cello with pianoforte, Op. 37; "By the Grave," prelude for orchestra, Op. 61; Russian Song for orchestra (chorus *ad lib.*), Op. 62; string quartet, F major, Op. 12; string sextet, A major (MS.); and other chamber music, as a quintet for pianoforte and wood-wind instruments; choruses with and without orchestra; a portion of the liturgy of St. John Chrysostom, Op. 22; six transpositions, including the psalm, "By the Waters of Babylon," Op. 22*a*. He edited "One Hundred Russian Folk-songs," Op. 24 (1877), and "Forty Russian Folk-songs" (1882), and wrote a Treatise on Harmony which was translated into German by Hans Schmidt and has reached a second edition. He wrote many songs, Op. 3, 4, 7, 25, 26, 27, 39, 41, 42, 50.

* *

Rimsky-Korsakoff is known in Boston chiefly by his orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at concerts of the Boston Symphony Orchestra on April 17, 1897, December 11, 1897, January 13, 1900, February 4, 1905, October 17, 1908, November 18, 1911; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on October 23, 1907; "Antar," symphony No. 2, Op. 15, on March 12, 1898; "Sadko," a musical picture, Op. 5, March 25, 1905; the overture to "The Betrothed of the Tsar," November 15, 1902, April 16, 1904, November 24, 1906; "Caprice on Spanish Themes," February 15, 1908, January 1, 1910.

The "Caprice on Spanish Themes" was played at Sunday afternoon concerts at the Boston Opera House, by the Boston Opera House Orchestra, December 1, 22, 1912.

The quintet for flute, clarinet, horn, bassoon, and pianoforte (a posthumous work), was played in Boston at a concert of the Longy Club, November 20, 1911.

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The music of "Scheherazade" was used for the ballot "Scheherazade" in one act produced by Gertrude Hoffmann at the Schubert Theatre, Boston, February 19, 1912. The orchestra was led by Mr. Max Hoffmann.

When "Scheherazade," the "choreographic drama" by L. Bakst, dances arranged by Michel Fokine, was produced at the Paris Opéra, May 7, 1910, by a Russian, Mme. Rimsky-Korsakoff protested violently against the disarrangement of her husband's music.

***

The "Caprice on Spanish Themes" was performed at St. Petersburg in 1887, and published in that year; yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a colossal masterpiece of instrumentation * and you may regard yourself as the greatest master of the present day."

Tschaikowsky's admiration for his colleague was, however, a plant of slow growth. He wrote to Mrs. von Meck, in a letter dated San Remo, January 5, 1878: "All the young composers of St. Petersburg are very talented, but they are frightfully self-conceited, and are infected by the truly amateurish conviction that they tower high above all other musicians in the world. Rimsky-Korsakoff is (of late years) an exception. He is truly a self-taught composer, as the others, but a mighty change was wrought in him some time ago. This man is by nature very serious, honorable, conscientious. As a youth he was told in a society which first assured him that he was a genius, and then persuaded him not to study, that schooling killed inspiration, withered creative force, etc. This he believed at first. His first compositions showed a conspicuous talent, wholly devoid of theoretic education. In the circle in which he moved each one was in love with himself and the others. Each one strove to imitate this or that work

* These words are italicized in the original letter.—Ed.



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which came from the circle and was stamped by it as distinguished. As a result the whole circle fell into narrow-mindedness, impersonality, and affectation. Korsakoff is the only one of them who about five years ago came to the conviction that the ideas preached in the circle were wholly unfounded; that the scorn of school and classical music and the denial of authorities and master-works were nothing else than ignorance. I still have a letter of that period which much moved and impressed me. Rimsky-Korsakoff was in doubt when he became aware of so many years passed without advantage and when he found himself on a road that led nowhere. He asked himself: 'What shall I then do?' It stood to reason he must learn. And he began to study with such fervor that school-technic was soon for him something indispensable. In one summer he wrote a mass of contrapuntal exercises and sixty-four fugues, of which I received ten for examination. The fugues were flawless, but I noticed even then that the reaction was too violent. Rimsky-Korsakoff had jumped suddenly from contempt for the school into worship of musical technic. A symphony and a quartet appeared soon after; both works are full of contrapuntal tricks, and bear—as you justly say—the stamp of sterile pedantry. He has now arrived at a crisis, and it is hard to predict whether he will work his way till he is a great master or whether he will be lost amid hair-splitting subtleties."

It should be remembered that this was written before the teacher of Glazounoff had composed his "Scheherazade," his "Capriccio Espagnol," and his better operas. Tschaikowsky in later years showed the warmest appreciation for his colleague and his works. He wrote in his diary of 1887: "I read Korsakoff's 'Snegourotchka,' * and was enchanted by his mastery; I even envied him, and I should be ashamed of this."

Tschaikowsky first became acquainted with compositions by Rimsky-Korsakoff when he visited St. Petersburg in 1867 and made his first public appearance as a conductor at a concert in aid of the famine

* "The Snow Maiden," a fantastic opera in a prologue and four acts, book based on a poem by Ostrowski, music by Rimsky-Korsakoff, was produced at St. Petersburg in March, 1882. It was performed at Paris May 22, 1908, at the Opéra-Comique.

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fund (March 2). He led the Dances from his own "Voyevode," and Rimsky-Korsakoff's "Serbian" Fantasia was on the programme. Early in 1871 Balakireff wrote Tschaikowsky that Mme. Rimsky-Korsakoff (Nadedja Pourgold) had scratched out certain chords in the manuscript score of Tschaikowsky's "Romeo and Juliet" overture fantasia, sent to Balakireff for criticism, "with her own fair hands, and wants to make the pianoforte arrangement end pianissimo." (In the final arrangement the composer omitted these chords.)

In 1872 Tschaikowsky, visiting St. Petersburg again, met frequently the members of the "Invincible Band," and it is said that under their influence he took a Little Russian folk-song as the subject of the finale of the Second Symphony. "At an evening at the Rimsky-Korsakoff's," he wrote, "the whole party nearly tore me to pieces, and Mme Korsakoff implored me to arrange the Finale for four hands."

We find Tschaikowksy writing to Rimsky-Korsakoff from Moscow, September 22, 1875: "Thanks for your kind letter. You must know how I admire and bow down before your artistic modesty and your great strength of character! These innumerable counterpoints, these sixty fugues, and all the other musical intricacies which you have accomplished,—all these things from a man who had already produced a 'Sadko' eight years previously,—are the exploits of a hero. I want to proclaim them to all the world. I am astounded, and do not know how to express all my respect for your artistic temperament. How small, poor, self-satisfied, and naïve I feel in comparison with you! I am a mere *artisan* in composition, but you will be an *artist*, in the fullest sense of the word. I hope you will not take these remarks as

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flattery. I am really convinced that with your immense gifts—and the ideal conscientiousness with which you approach your work—you will produce music that must far surpass all which so far has been composed in Russia. I await your ten fugues with keen impatience. As it will be almost impossible for me to go to Petersburg for some time to come, I beg you to rejoice my heart by sending them as soon as possible. I will study them thoroughly and give you my opinion in detail. . . . I should very much like to know how the decision upon the merits of the (opera) scores will go. I hope you may be a member of the committee. The fear of being rejected—that is to say, not only losing the prize, but with it all possibility of seeing my 'Vakoula' performed—worries me very much."

He wrote to Rimsky-Korsakoff, November 24 of the same year, about a pianoforte arrangement of his second quartet by Mme. Rimsky-Korsakoff, and ended: "A few days ago I had a letter from Bülow, enclosing a number of American press notices of my pianoforte concerto.* The Americans think the first movement suffers from 'the lack of a central idea around which to assemble such a host of musical fantaisies, which make up the breezy and ethereal whole.' The same critic discovered in the finale 'syncopation on the trills, spasmodic interruptions of the subject, and thundering octave passages'! Think of what appetites these Americans have: after every performance Bülow was obliged to repeat *the entire finale!* Such a thing could never happen here." The next month Rimsky-Korsakoff answered: "I do not doubt for a moment that your opera will carry off the prize. To my mind the operas sent in bear witness to a very poor state of things as regards music here. . . . Except your work, I do not consider there is one fit to receive the prize or to be performed in public."

Tschaikowsky wrote to his colleague, October 11, 1876: "I know how your quartet improves on acquaintance. The first movement is simply delicious and ideal as to form. It might serve as a pattern of purity of style. The andante is a little dry, but just on that account very characteristic—as reminiscent of the days of powder and patches.

* It will be remembered that the first performance of Tschaikowsky's pianoforte concerto in B-flat minor was by von Bülow at Boston, October 25, 1875, in Music Hall. Mr. Lang conducted the orchestra, which was a small one. There were only four first violins.—Ed.



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The scherzo is very lively, piquant, and must sound well. As to the finale, I freely confess that it in no wise pleases me, although I acknowledge that it may do so when I hear it, and then I may find the obtrusive rhythm of the chief theme less frightfully unbearable. I consider you are at present in a transition period, in a stage of fermentation; and no one knows what you are capable of doing. With your talents and your *character* you may achieve immense results. As I have said, the first movement is a pattern of virginal purity of style. It has something of Mozart's beauty and unaffectedness." This was the String Quartet in F major, Op. 12.

I have quoted these excerpts to show Tschaikowsky's opinion of Rimsky-Korsakoff and his works before he wrote to Mrs. von Meck his famous characterization of the "Invincible Band."

He wrote to Rimsky-Korsakoff afterward from Maidanovo, April 18, 1885: "Since I saw you last I have had so much to get through in a hurry that I could not spare time for a thorough revision of your primer." This was Rimsky-Korsakoff's Treatise on Harmony (translated into German by Hans Schmidt). The original edition was published in 1886; the third, in Russian, in 1893. "But now and again I cast a glance at it, and jotted down my remarks on some loose sheets. To-day, having finished my revision of the first chapter, I wanted to send you these notes, and read them through again. Then I hesitated: should I send them or not? All through my criticism of your book ran a vein of irritation, a grudging spirit, even an unintentional suspicion of hostility towards you. I was afraid the mordant bitterness of my observations might hurt your feelings. Whence this virulence? I cannot say. I think my old hatred of teaching harmony crops up here,—a hatred which partly springs from a consciousness that our present theories are untenable, while at the same time it is impossible to build up new ones, and partly from the peculiarity of my musical temperament, which lacks the power of imparting conscientious instruction. For ten years I taught harmony, and during that time I loathed my classes, my pupils, my text-book, and myself as teacher. The reading of your book reawakened my loathing, and it was this

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which stirred up all my acrimony and rancour. . . . Dare I hope that you would accept the position of the Director of the Moscow Conservatory, should it be offered you? I can promise you beforehand so to arrange matters that you would have sufficient time for composing, and be spared all the drudgery with which N. Rubinstein was overwhelmed. You would only have the supervision of the musical affairs. Your upright and ideally honorable character, your distinguished gifts both as artist and teacher, warrant my conviction that in you we should find a splendid Director. I should consider myself very fortunate, could I realize this ideal." Rimsky-Korsakoff declined the offer, courteously, but in no uncertain words.

***

Borodin wrote of him in 1875: "He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts of musical stratagems. He is arranging a monumental course in orchestration, which will not have its like in the world, but time fails him, and for the moment he has abandoned the task. . . . Many have been pained to see him take a step backward and give himself up to the study of musical archæology; but I am not saddened by it, I understand it. His development was exactly contrary to mine: I began with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their music, he entered into an unknown sphere, which for him has the character of true novelty." Yet in 1877 Borodin, Rimsky-Korsakoff, Liadoff, and Cui were working together amicably on the amazing "Paraphrases" for pianoforte, which Liszt valued highly and to which he contributed; and after the death of Borodin, in 1887, Rimsky-Korsakoff undertook the revision and the publication of his friend's manuscripts. He completed, with the aid of Glazounoff, the opera "Prince Igor" (St. Petersburg, 1890), just as he had completed and prepared for the stage Dargomijski's "Stone Guest" (St. Petersburg, 1872) and Moussorgsky's "Khovanschtchina"* (St. Petersburg, 1886, by the Dramatic Musical

*Rimsky-Korsakoff also orchestrated Moussorgsky's Intermezzo for pianoforte and "La Nuit surgle Mont-Chauve" (St. Petersburg, 1886), played here at a concert of the Boston Orchestral Club, Mr. Longy conductor, January 5, 1904.

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Society; Kief, 1892), and revised Moussorgsky's "Boris Godounoff"; yet he was more radical and revolutionary in his views concerning the true character of opera than was Borodin. And, when, in 1881 Nikisch conducted "Antar" at the Magdeburg festival, it was Borodin who conveyed to the conductor the wishes of Rimsky-Korsakoff concerning the interpretation.

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko"* to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff,' for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau † (born Louise de Caraman-Chimay) he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodin, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to succeed elsewhere before they applaud them at Petersburg. Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening and Messrs. Rimski, Cui, Borodin, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the

* Habets tells this story as though Rubinstein had conducted "Sadko," at Vienna; but the first performance of the work in that city was at a Gesellschaft concert in 1872. Did not Rubinstein refer to a performance at St. Petersburg?

† She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890. See the entertaining gossip about this once famous beauty in "Les Femmes du Second Empire" by Frédéric Loliée, pp. 347–351 (Paris, 1906).

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New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodine have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a programme-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

***

Heinrich Pudor, in an essay "Der Klang als sinnlicher Reiz in der modernen Musick" (Leipsic, 1900), wrote: "Rimsky Korsakoff is in truth the spokesman of modern music Instrumentation is everything with him; one might almost say, the idea itself is with him instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might say to hit it exactly, though in a brutal way: the hearer tastes in his music the tone, he feels it on his tongue.'

And Jean Marnold, the learned and brilliant critic of the *Mercure de France*, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His

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inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles of the harím. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the co-ordinated progression of combinations mark a mastery and an originality that are rarely found among the composers of the far North and that no one has ever possessed among the 'Five.'" *

See also a study of Rimsky-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97–140); "À propos de 'Schéherazade' de Rimsky-Korsakoff," by Émile Vuillermoz, in *Le Courrier Musical* (Paris), February 15, 1905; *Mercure Musical* (Paris), March 15, 1907, pp. 282–284, article by N. D. Bernstein on R.-K.'s opera, "Legend of the Invisible City," etc.; June 15, 1907, pp. 652–656, by Louis Laloy; Alfred Bruneau's "Musiques de Russie et Musiciens de France," pp. 20–25 (Paris, 1903).

* M. Marnold wrote less enthusiastically about Rimsky-Korsakoff in the *Mercure de France* of September 16, 1908, and then reproached him bitterly for his "pedantic" revision of Moussorgsky's "Boris Godounoff." This essay is included in Marnold's volume, "Musique d'autrefois et d'aujourd'hui," pp. 270–281.

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(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The cast was as follows: Rezia, Mary Anne Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Scherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.'"

The first performance in Boston was in Music Hall by the Parepa-Rosa Company, May 23, 1870.* The first performance of "Oberon" in "its original shape" was at Leipsic, December 23, 1826.†

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a

* The cast was as follows: Rezia, Mme. Parepa-Rosa; Fatima, Mrs. E. Seguin; Puck, Miss Geraldine Warden; Sir Huon, William Castle; Scherasmin, A. Laurence (*sic*);[1] Oberon, G. F. Hall; Mermaid, Miss Isaacson (?). Carl Rosa conducted. A song "Where Love is, there is Home," arranged by Howard Glover from a theme in one of Weber's pianoforte sonatas, was introduced. The audience was not large, and it was cool.

† The part of Rezia was then taken by Miss Canzi, and that of Sir Huon by Vetter. Catherine Canzi, daughter of a Hungarian mother, was born at Baden, Austria, in 1805. She studied with several teachers, and became the pupil of Salieri in 1819. She sang at court concerts in 1821, appeared at the Court Opera House in operas by Rossini, and visited German opera-houses as a "guest." In 1822 she went to Milan, where she studied with Banderali. She sang at La Scala in May, 1823, in Rossini's "Barbiere di Siviglia" and "L' Inganno Felice," sang with success in other Italian opera-houses, returned to Germany in 1825, and was engaged for the Leipsic opera-house. She visited London and Paris in 1826, but did not make a sensation. In 1827 she became a member of the Stuttgart opera-house company, and remained there about ten years. In 1830 she married Wahbach, the stage manager of the opera-house. She retired with a pension given by the King of Würtemberg.

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quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London.

The overture, scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings, begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatima, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

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Songs with Orchestra
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(*c*) Ave Maria

Liszt . . . Symphonic Poem No. 11, "The Battle of the Huns"

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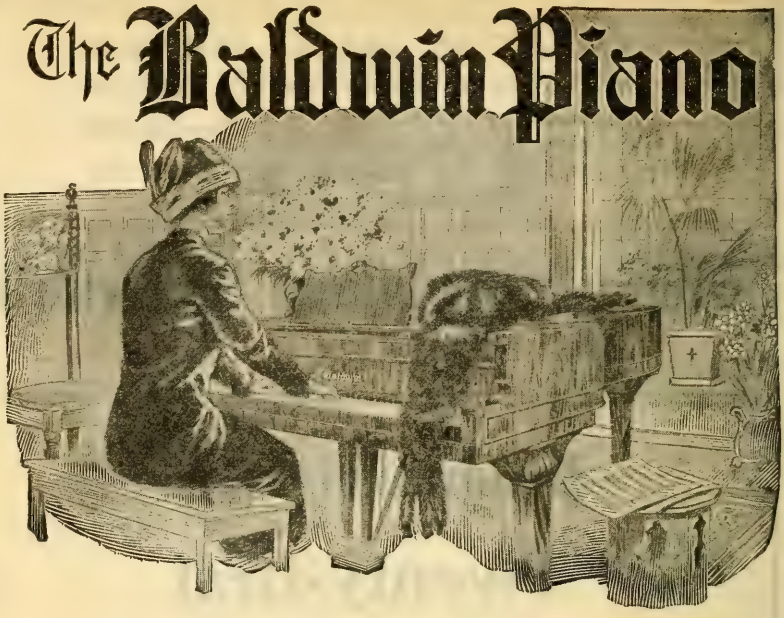
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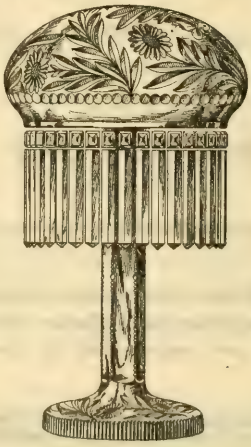
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JOSEF HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony, known as "The Surprise" and in Germany as the symphony "with the drum-stroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf and Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened "the surprise"—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger, in his Life of Haydn (1810), contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it, and said it was his intention only to surprise the audience by something new. "The first allegro of my symphony was received with countless 'Bravo's,' but enthusiasm rose to its highest pitch after the Andante with the drum stroke. '*Ancora! ancora!*' was cried out on all sides, and Pleyel himself com-

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plimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, p. 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a roguish laugh: "The women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Haydn's humorous borrowing of a musical thought of Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Commandments. The "Surprise" Symphony was long known in London as "the favorite grand overture."

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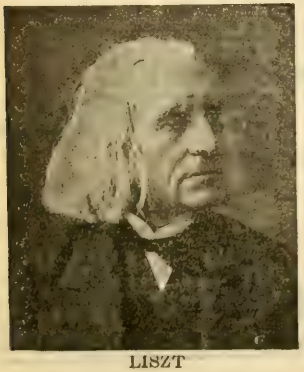
The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and ends the first part of the movement with passage-work. The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:—

With eagerness the husbandman
His tilling work begins;
In furrows long he whistling walks
And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802–1803), for it was found impossible to use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling . . . a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's



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whistling; the "wonted lay"—the theme of this Andante in the "Surprise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord.* Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff*, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff*, then piano with the melody changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes, and the movement ends *pp*.

III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

***

Haydn's name began to be mentioned in England in 1765, and symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland —an auspicious name—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, a man appeared, and said: "I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn

* W. F. Apthorp said that, when Julien visited Boston with his famous orchestra in 1853–54, he chose this movement as one of his battle horses. "To make the 'surprise' still more surprising, he added an enormous bass-drum, the largest, I believe, ever seen in this country up to the time."

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was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen, he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as revolutionary, just as some now look asquint at Richard Strauss as Antichrist in music. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until, in 1815, he died in his own house. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer: his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the

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celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for "the many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance. Beethoven wrote his epitaph in a letter to Ries: "The death of Salomon pains me deeply, for he was a noble man, whom I remember from childhood."

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord," Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums—in all about forty players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert hall of

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the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

OVERTURE TO THE OPERA, "THE MAGIC FLUTE."

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791).

Emanuel Johann Schikaneder, the author of the libretto of "The Magic Flute," was a wandering theatre director, poet, composer, and play-actor. Vain, improvident, shrewd, a bore, he nevertheless had good qualities that won for him the friendship of Mozart. In 1791 Schikaneder was the director of the Auf der Wieden, a little theatre where comic operas were performed, and he no doubt would have made a success of his venture, had he curbed his ambition. On the verge of failure, he made a fairy drama out of Wieland's story, "Lulu, or the Enchanted Flute." He asked Mozart to write the music for it. Mozart, pleased with the scenario, accepted the offer and said: "If I do not bring you out of your trouble, and if the work is not successful, you must not blame me; for I have never written magic music." Schikaneder had followed closely Wieland's text; but he learned that Marinelli, a rival manager, the director of the Leopoldstadt Theatre, thought of putting upon the stage a piece with the same subject. So he hurriedly, and with the assistance of an actor named Gieseke, modified the plot, and substituted for the evil genius of the play the high priest Sarastro, who appears to be the custodian of the secrets and the executor of the wishes of the Masonic order.

Certain writers have found a deep and symbolical meaning in the most trivial dialogue and even in the music of the overture. Some

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have gone so far as to regard the opera as a symbolic representation of the French Revolution. To them the Queen of Night is the incarnation of Royalty. Pamina is Liberty, the daughter of Despotism, for whom Tamino, the People, burns with passionate love. Monostatos is Emigration; Sarastro is the Wisdom of the Legislature; the priests represent the National Assembly.

Mozart saw nothing in the text but the libretto of a magic opera. Goethe and Hegel were equally blind. The former once wrote of the text, "The author understood perfectly the art of producing great theatrical effects by contrasts," and Hegel praised the libretto highly for the mixture of the common and the supernatural, for the episodes of the tests and the initiations.

Schikaneder knew the ease with which Mozart wrote, and he also knew that it was necessary to keep watch over him, that he might be ready at the appointed time. Mozart's wife was then in Baden. Schikaneder therefore put Mozart in a little pavilion which was in the midst of a garden near his theatre. The music of "The Magic Flute" was written in this pavilion and in a room of the casino of Josephdorf. Mozart was deep in doleful dumps when he began his task, and Schikaneder surrounded him with members of his company. It was long believed that the composer was then inspired by the beautiful eyes of the singing woman, Gerl, but the story may rest on no better foundation than the one of the Mrs. Hofdaemmel tragedy, which even Otto Jahn thought worthy of his investigation.

Schikaneder made his proposal early in March, 1791. The overture was composed September 28, 1791. On September 30 of that year "Die Zauberflöte," a grand opera in two acts, was produced at the

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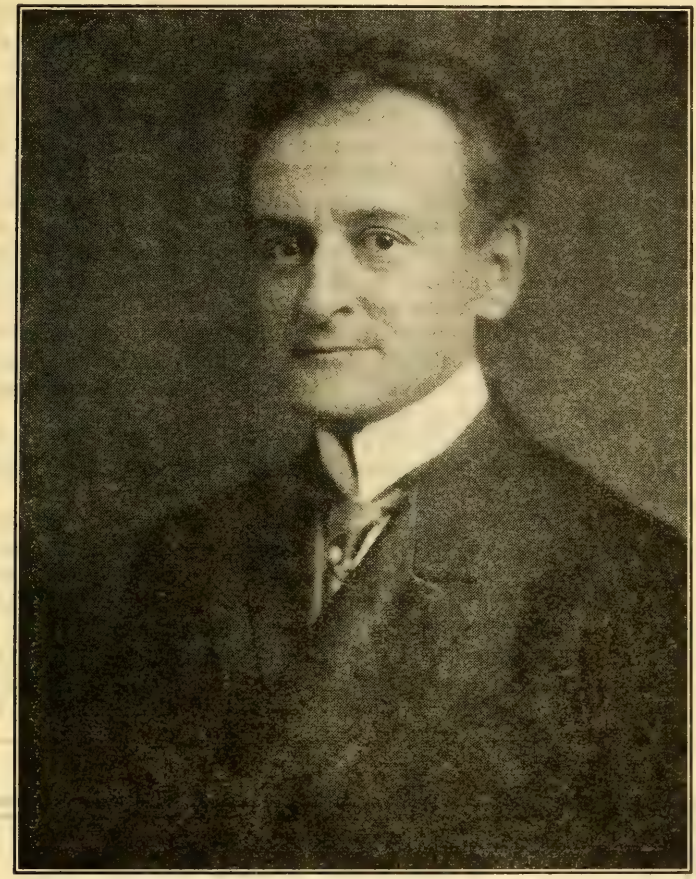
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Auf der Wieden Theatre. The cast was as follows: Sarastro, Gerl; Tamino, Schack; Queen of Night, Mme. Hofer; Pamina, Miss Gottlieb; Papageno, Schikaneder; Monostatos, Nouseul. Mrs. Gerl took the part of the "Third Lady" and "An Old Woman." Mozart conducted the first two performances.

The opera disappointed the Viennese at first, and Mozart was cut to the quick. The cool reception was not due to the character of the subject; for "magic plays" with music of Viennese composers, as Wenzel Müller, were very popular, and "The Magic Flute" was regarded as a *Singspiel*, a "magic farce," with unusually elaborate music. The report from Vienna that was published in Kunzen and Reichardt's music journal, *Studien für Tonkünstler und Musikfreunde* (Berlin, 1793, p. 79), tells the story: "The new machine-comedy, 'The Magic Flute,' with music by our Kapellmeister Mozard [*sic*], which was given at great expense and with much sumptuousness, did not meet with the expected success, for the contents and dialogue of the piece are utterly worthless." But Schikaneder was obstinate in his faith, and the opera soon became the fashion, so that the two hundredth representation was celebrated at Vienna in October, 1795. "The Magic Flute" made its way over the continent. The libretto was translated into Dutch, Swedish, Danish, Polish, Italian. Paris knew the opera in 1801 (August 23) as "Les Mystères d'Isis." The first performance in London was May 25, 1819, in Italian.

Mozart's operas have met with little favor in Italy. "The Magic Flute" met with scanty recognition in Milan in 1816, and it failed at Florence in 1818.

The first performance of "The Magic Flute" in Boston was on January 11, 1860 (in Italian), when Mme. Colson was Astrifiammente, the Queen of Night. Later performances: 1864, October 18, Johanna Rotter (in German); 1873, October 31, Ilma di Murska (in Italian); 1882, May 11, Etelka Gerster (in Italian); 1902, March 13, 22, Marcella Sembrich (in Italian); 1903, April 2, Mme. Sembrich (in Italian); 1904, April 6, Mme. Sembrich (in German; Mr. Mottl, conductor).

In 1897 Gustav Mahler brought out at the Vienna Opera House

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Mozart died shortly after the production of "The Magic Flute," in deep distress. This opera with the music of his Requiem was in his mind until the final delirium. The frivolous and audacious Schikaneder, "senualist, parasite, spendthrift," filled his purse by this opera, and in 1798 he built the Theater an der Wien. On the roof he put his own statue, clothed in the feather costume of Papageno. His luck was not constant, and in 1812 he died in poverty.

***

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, and strings.

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ment of Masonic thoughts and rites in "The Magic Flute," both in the text and the music. Jahn had a firm belief that "the dignity and grandeur with which the music reveals the symbolism of these mysteries certainly have their root in his [Mozart's] intense devotion to the Masonic idea. A clear indication of this devotion was given in this overture to the initiated, but in a way that shows how well he distinguished between Masonic symbolism and artistic impulse."

Mozart's devotion to Masonry is well known, and he may have been inspired by Masonic thoughts when he wrote the overture. He may have anticipated Herder and Ulibischeff and endeavored to express the idea of a struggle between light and darkness. It is highly probable, however, that he was chiefly concerned with making music. As Henri Lavoix says in his "Histoire de l'Instrumentation": "Here the master, wishing, so to speak, to glance back and to give a final model of the old Italian and German overtures with a counterpointed theme, which had served, and still served, as preface to many operas, pleased himself by exhibiting the melodic theme that he had chosen, in all its forms, adorned with the riches of harmony and instrumentation. The result of this marvellous work of the carver is one of the most perfect instrumental compositions ever produced by human genius. Yet no one can establish the slightest resemblance between the overture and the grotesque magic piece on which Mozart lavished the most precious treasures of his prodigious imagination."

Mme. JULIA CULP (Mme. Mertens) was born at Groningen, Holland, on October 6, 1881. She at first studied the violin and appeared as a prodigy in Holland, but, when she was fourteen years old, her voice was thought to be remarkable, and she studied singing at the Amsterdam Conservatory and afterwards with Etelka Gerster in Berlin. In 1901 she sang at a concert in Magdeburg, and on October 18 of that year gave a recital in Berlin. Since then she has sung in other German cities and cities of Austria, Belgium, England, France, Italy, Russia, Scandinavia, and Spain.

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January 10, 1913, when her programme consisted of songs by Schubert, Schumann, and Brahms. Her first appearance in Boston was in Jordan Hall on February 10, 1913 (songs by Schubert, Schumann, and Brahms). Her second recital was on February 24, 1913 (songs by Beethoven, Tschaikowsky, Liszt, Loewe, Jensen, Hugo Wolf). She gave a concert with Leopold Godowsky, pianist, in Symphony Hall on March 16, 1913 (songs by Schubert, Lully, Weckerlin, Purcell, Beethoven, Brahms).

THREE SONGS FROM SIR WALTER SCOTT'S "LADY OF THE LAKE": ELLENS GESANG I., "RASTE, KRIEGER"; ELLENS GESANG II., "JÄGER, RUHE VON DER JAGD"; AND ELLENS GESANG III., "HYMNE AN DIE JUNGFRAU" . . . . . FRANZ SCHUBERT

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Schubert composed seven songs from Sir Walter Scott's "Lady of the Lake" in 1825, either before starting on an excursion that lasted from April till October or on the road. He set his music to the German translation, "Fräulein vom See" by Ad. Storch. The tenor Vogl was with him, and some of the songs, if not all, were sung in Upper Austria and the Salz-Kammergut.

The songs, dedicated to Countess Sophie von Weissenwolf, were published in April, 1826. Schubert sold the lot to Artaria on October 29, 1825, for 200 silver gulden (about $100).



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"Raste, Krieger," Op. 52, No. 1.

Mässig, D-flat major, 3-4.

Raste, Krieger, Krieg ist aus,
Schlaf' den Schlaf, nichts wird dich wecken,
Träume nicht vom wildem Strauss,
Nicht von Tag und Nacht voll Schrecken.

In der Insel Zauberhallen
Wird ein weicher Schlafgesang
Um das müde Haupt dir wallen,
Zu der Zauberharfe Klang.

Feen mit unsichtbaren Händen
Werden auf dein Lager hin
Holde Schlummerblumen senden,
Die im Zauberlande blüh'n.

Nicht der Trommel wildes Rasen,
Nicht des Kriegs gebietend Wort,
Nicht der Todeshörner Blasen,
Scheuchen deinen Schlummer fort.

Nicht das Stampfen wilder Pferde,
Nicht der Schreckensruf der Wacht,
Nicht das Bild von Tagsbeschwerde
Stören deine stille Nacht.

Doch der Lerche Morgensänge
Wecken sanft dein schlummernd Ohr,
Und des Sumpfgefieders Klänge
Steigen aus Geschilf und Rohr.

Soldier, rest! thy warfare o'er,
Sleep the sleep that knows not breaking;
Dream of battled fields no more,
Days of danger, nights of waking.
In our isle's enchanted hall
Hands unseen thy couch are strewing,
Fairy strains of music fall,
Every sense in slumber dewing.
Soldier, rest! thy warfare o'er,
Dream on fighting fields no more;
Sleep the sleep that knows not breaking,
Morn of toil, nor night of waking.

No rude sound shall reach thine ear,
Armor's clang or war-steed's champing,
Trump nor pibroch summon here
Mustering clan or squadron tramping.
Yet the lark's shrill fife may come
At the daybreak from the fallow,
And the bittern sound his drum,
Booming from the sedgy shallow.
Ruder sounds shall none be near,
Guards nor warders challenge here,
Here's no war-steed's neigh and champing,
Shouting clans or squadron stamping.*

"Jäger, ruhe von der Jagd," Op. 52, No. 2.

Etwas geschwind, E-flat major, 4-4.

Jäger, ruhe von der Jagd!
Weicher Schlummer soll dich decken
Träume nicht, wenn Sonn' erwacht,
Dass Jagdhörner dich erwecken.
Jäger, ruhe von der Jagd!

Huntsman, rest! thy chase is done,
While our slumbrous spells assail ye,
Dream not, with the rising sun,
Bugles here shall sound reveillé;
Sleep! the deer is in his den;

* "Lady of the Lake," Canto I., xxxi.

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Schlaf', nicht quäl' es deine Seele,
Dass dein edles Ross erlag.

Jäger, ruhe von der Jagd!
Weicher Schlummer soll dich decken,
Wenn der jüngste Tag erwacht,
Wird kein Jägerhorn dich wecken.
Jäger, ruhe von der Jagd!

Sleep! thy hounds are by thee lying;
Sleep! nor dream in yonder glen
How thy gallant steed lay dying.
Huntsman, rest! thy chase is done,
Think not of the rising sun,
For at dawning, to assail ye,
Here no bugles sound reveillé.*

"Hymne an die Jungfrau," Op. 52, No. 6.

Sehr langsam, B-flat major, 4-4.

Ave Maria! Jungfrau mild!
Erhöre einer Jungfrau flehen!
Aus diesem Felsen, starr und wild,
Soll mein Gebet zu dir hinwehen.
Wir schlafen sicher bis zum Morgen,
Ob Menschen noch so grausam sind.
O Jungfrau, sieh' der Jungfrau Sorgen,
O Mutter, hör' ein bittend Kind!
Ave Maria.

Ave Maria! reine Magd!
Der Erde und der Luft Dämonen,
Von deines Auges Huld verjagt,
Sie können hier nicht bei uns wohnen!
Wir woll'n uns still dem Schicksal beugen,
Da uns dein heil'ger Trost anweht;
Der Jungfrau wolle hold dich neigen,
Dem Kind, das für den Vater fleht!
Ave Maria.

Ave Maria! maiden mild!
Listen to a maiden's prayer!
Thou canst hear though from the wild,
Thou canst save amid despair.
Safe may we sleep beneath thy care,
Though banish'd, outcast, and reviled,—
Maiden! hear a maiden's prayer;
Mother, hear a suppliant child!
Ave Maria.

Ave Maria! stainless styled!
Foul demons of the earth and air,
From this their wonted haunt exiled,
Shall flee before thy presence fair.
We bow us to our lot of care,
Beneath thy guidance reconciled;
Hear for a maid a maiden's prayer,
And for a father hear a child!
Ave Maria.†

Schubert himself wrote that these songs—Nos. 3 and 4 are for chorus—were very successful on this excursion. "People were greatly astonished at the devotion which I have thrown into the Hymn to the Blessed Virgin, and it seems to have seized and impressed everybody. I think that the reason of this is that I never force myself into devotion, or compose hymns or prayers unless I am really overpowered by the feeling; that alone is real, true devotion." He wrote that at Salzburg they produced the songs "before a select circle and all were much impressed, especially by the Ave Maria, which I mentioned in my former

* "Lady of the Lake," Canto I., xxxii.

† "Lady of the Lake," Canto III., xxix. The second verse of Scott's poem is here omitted, but Schubert included the three verses.



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letter. The way in which Vogl sings and I accompany, so that for the moment we seem to be one, is something quite new and unexpected to these good people."

***

Johann Michael Vogl, the friend of Schubert and the singer of his songs, was born at Steyer, August 10, 1768. He was a school-fellow of Franz X. Süssmayer, who was later associated closely with Mozart. Vogl and Süssmayer went together to Vienna. The former became a lawyer and then a public functionary; but, when Süssmayer was appointed conductor at the opera-house, he persuaded Vogl to become a singer, and the tenor was a prominent member of the opera company from 1794 to 1822, when he was pensioned. He was distinguished for his singular dramatic intelligence. For some years after his withdrawal from the operatic stage he shone as a Lieder singer. He died at Vienna, November 19, 1840.

It was about 1820 that Vogl began to sing frequently in concerts. Well educated and emotional in his interpretation, he labored to make Schubert's songs familiar. He was the first to sing "The Erlking" (1821) and other songs of its composer in concert halls. Opera arias, especially Italian arias, were then the fashion in the concerts at Vienna. J. Fr. Reichardt wrote from that city in 1808: "This vocal music [Italian arias, duets, trios], especially from comic operas, is here the fashion as concert music; you hear scarcely anything else, even in the little entertainments where only a pianoforte is used. They seem to be destitute here of the fine and intimate enjoyment of the Lied, the romance, the cantata." But Beethoven's "Adelaide" began to be heard frequently in large concerts, sung by the tenors Ludwig Titze, Jäger, and Franz Wild. Schubert's songs about 1820 at first found refuge in the "little music societies" which were in the nature of a family evening entertainment.

Vogl became acquainted with Schubert in 1817. The court singer was a singular man. He had endeavored to shape his life, even in the theatre, according to the precepts of Marcus Aurelius, Epictetus, Thomas à Kempis, and Taulerus. During the waits in the opera-house



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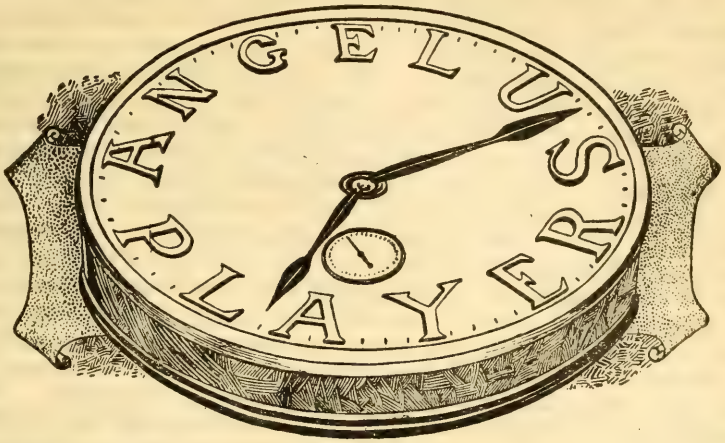
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he read Latin and Greek classic in the original. Yet he could be entertaining, and he was a most welcome guest in the best Viennese society. (He did not marry until he was fifty-eight: then he took for wife Kunigunde Rosas, a pupil with whom he had lived for some years in an "ethical-pedagogic relationship.") Vogl was persuaded to visit Schubert, who was not then famous. "The composer entered with shuffling gait and incoherent, stammering speech, and received his visitor." Spaun, who was one of the introducers, tells us this, and he also says that Vogl was not at first much impressed by Schubert or his music. "He had looked through the song 'Augenlied,' which did not strike him; then he tried over 'Ganymed' and 'Der Schäfer's Klage,' which pleased him better. On leaving he tapped Franz on the shoulder, remarking, 'There is some stuff in you, but you are too little of an actor, too little of a charlatan; you squander your fine thoughts instead of properly developing them.' This interview seems to have come back to his memory with redoubled force, and soon he began frequently to visit Schubert. Then he studied and sang several of his songs, and before very long the two men became almost inseparable. Most remarkable is the disparity in their ages. Schubert was almost thirty years Vogl's junior; the latter, however, outlived him by fully twelve years. It became Schubert's habit to visit Vogl daily, generally in the forenoon, when he would try over a new song or set to work on the composition of new ones. Vogl exercised considerable influence on the choice of verses which Schubert set to music. The singer would commonly declaim the poem with a passionate energy which inspired the composer to put forth his best efforts. Vogl, on the other hand, is said to have encouraged a somewhat lighter class of composition than Schubert would naturally favor, and also to have been responsible for the impracticable range of many of Schubert's songs, which were directly contrived for Vogl's own abnormal voice."

Vogl sang Schubert's "Erlking" in a concert as late as 1834, six years before he died, but his voice was almost gone, and he was obliged to resort to extravagant mannerisms. In a letter written in 1831, to A. Stadler, he attributed Schubert's marvellous command of invention and his facility to a state of clairvoyance. His remarks are curious: "If the subject be that of manufacturing, producing, or creating, I don't care, I won't have anything to do with it, especially since I have learnt, through my experience with Schubert, that there are two kinds of composition: one which, as with Schubert, comes forth to the world in a state of clairvoyance or somnambulism, without any free will on the part of the composer, the forced product of a higher power and inspiration—one may well be astonished and charmed by such a work, but not criticise it; the other is the reflected."



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The first song by Schubert heard in Vienna in a public concert was "Schäfers Klagelied," sung by Jäger, February 28, 1819.

Probably the first to sing Schubert's songs in France was Pierre François Wartel (1806–82), a distinguished operatic and concert tenor and teacher. But a greater than he, Adolphe Nourrit, who first became acquainted with Schubert's songs through Liszt, made them famous in Paris and in the French provinces. He began by singing "The Young Nun" at a Conservatory concert in Paris, January 18, 1835. On April 26 of the same year he sang the "Erlking" at a Conservatory concert, with the accompaniment orchestrated at his request, but the name of the orchestrator was not given on the programme. See L. Quicherat's monumental but, alas, unindexed "Adolph Nourrit," vol. ii., chapter i. (Paris, 1867); and for Schubert's songs in France see "Les Lieder de Franz Schubert" by Henri de Curzon, pp. 46–50 (Paris, 1899).

Symphonic Poem, No. 11, "The Battle of the Huns (after Kaulbach)" . . . . . Franz Liszt

(Born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

Lina Ramann, in her Life of Liszt, says that Liszt conceived the idea of composing this symphonic poem when he was at Munich, after his visit to Wagner at Zürich, and in daily intercourse with Kaulbach, "in the first half of December, 1856." This statement is contradicted by Liszt's own letters.

The Princess Caroline de Sayn-Wittgenstein * was in Berlin in the summer of 1855, and she was much interested in the museums, the art and literary life in that city. Liszt wrote to her July 21 of that

* The Princess, the dear friend of Liszt for many years, was born at Monasterzyska, in the government of Kieff, February 8, 1819. She died at Rome, July 31, 1886. Liszt's letters to her are published in four volumes (Leipsic, 1899–1902). For an extremely interesting account of this remarkable woman see Henri Maréchal's "Rome: Souvenirs d'un Musicien," pp. 229–286 (Paris, 1904). The French composer Maréchal knew her well, and corresponded with her.

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year: "I have never thought much of Bégas' painting. All that school, with the exception of Cornelius and Kaulbach, seems to me to be on a level with the school represented in music by Marschner, Lindpaintner, etc. As for Kaulbach, that's a horse of another color, and I believe that he is truly somebody. Tell him I have always thought this of him, and that I value his friendship highly. When I have finished my 'Dante,' * I'll see if I cannot set music to one of his pictures, 'The Battle of the Huns,' for instance, or a still later picture, which will suit me still better, for I imagine that his talent has grown a great deal these last years! I shall speak of it to him when we see each other, and after you have informed me about his pictures in Berlin."

In a letter written to the Princess, July 24, Liszt speaks again of "making a 'Battle of the Huns,' which will not be worm-eaten! There will naturally be a long pianissimo effect for a finale, to leave the hearer fixed on the combat in the air, as though terrified and dazzled by these insatiable warring shades! I sometimes feel myself a Hun to the marrow. When my bones will be broken and reduced to dust or corruption, my spirit will breathe combat, valor, and—our love!"

He wrote on the 29th of July: "My idea of 'The Battle of the Huns' is not merely a freak. I intend surely to go to work on it as soon as I have finished my 'Psalm,'† that is to say, toward the end of August, but I must first see the engraving of the battle, which you possess, I think, in your collection of masterpieces." Two days afterward he wrote that, as soon as he completed the "Psalm," he should begin work on the Kaulbach tone-poem.

Liszt wrote to a friend (see "Liszt's Briefe an eine Freundin," Leipsic, 1894) on August 15, 1855: "The Princess is back from Berlin highly satisfied with her artistic explorations there,—she brought me among other things a fine sketch of Kaulbach's 'Battle of the Huns,'—and

* The "Dante" Symphony, begun in 1847, was completed in 1855, and produced at Dresden, November 7, 1857. It was published in 1858.

† Psalm XIII., "How long wilt thou forget me, O Lord?" for tenor solo, chorus, and orchestra, composed in 1855, revised in 1861–62, and published in 1865.

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I am tempted strongly to make a musical composition after this sketch. Of course, it will be no guitar piece, and it will be necessary to put a strong body of brass in movement." He wrote to her on September 22 of the same year: "Since Kaulbach will come here [Weimar] in October, I must not be behindhand with my 'Battle of the Huns,' which will be one of my symphonic poems and a sort of companion piece to 'Mazeppa.'" He wrote to her from Gotha, January 30, 1857: "I shall have finished my 'Battle of the Huns' after Kaulbach by the middle of February."

Dionys Pruckner says that Liszt worked on this symphonic poem from January to February 10 of 1857. The poem was produced at Weimar, in a concert given by Sivori,* December 29, 1857, in the Grand Ducal Theatre. Liszt conducted from manuscript. The score was published in July, 1861; the parts in October, 1879.

The first performance in Boston was at a concert given by Theodore Thomas, December 3, 1872.

This picture by Kaulbach † is one of a set of six mural paintings executed in 1847–66 for the upper walls of the staircase of the New Museum in Berlin. The subjects are "Fall of Babel," "Prosperity of Greece," "Destruction of Jerusalem," "Battle of the Huns," "The Crusaders before Jerusalem," "Age of the Reformation." The guide-book description of the "Battle of the Huns" is as follows: "According to a legend, the combatants were so exasperated that the slain rose during the night and fought in the air. Rome, which is seen in the background, is said to have been the scene of this event. Above, borne on a shield, is Attila with a scourge in his hand, opposite him Theodoric, king of the Visigoths. The foreground is a battlefield,

* Ernesto Camillo Sivori, distinguished violinist, was born at Genoa, October 25, 1815, where he died, February 18, 1894. A pupil of Paganini, he was long famous as a virtuoso throughout the world, and was an excellent quartet player. He composed two concertos and other pieces for violin. He made a tour of the United States, Mexico, and South America in 1846–48.

† Wilhelm von Kaulbach, famous painter, born at Arolsen, October 15, 1805, died April 7, 1874, at Munich, where he had been Director of the Academy since 1849. His friendship with Liszt began in 1843 and he painted the composer early in the fifties.



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strewn with corpses, which are seen to be gradually reviving, rising up, and rallying, while among them wander wailing and lamenting women." Count Raczynski, of Berlin, ordered in 1837 a cartoon from Kaulbach on this subject. This cartoon, painted in different shades of brown, occupies almost a whole wall in the Raczynski Picture Gallery.

This battle is legendary or symbolical. As a matter of fact, Theodoric was stricken down by a stroke from the javelin of Andages, an Ostrogoth, and trampled under the feet of his own cavalry in the fight against Attila, near Châlons, France, the fight in which one hundred and sixty-two thousand were slain, or, as some say, three hundred thousand. The Huns were undoubtedly vanquished, for Attila was compelled to retreat. This battle was in 451. Attila did not invade Italy till the next year, when he fought no battle near Rome, but, influenced by superstition, or, as some say, by the apparition of Saint Peter and Saint Paul, who threatened him with death if he rejected the prayer of Leo, he gave peace to the Romans, and accepted the immense ransom or the dowry of the Princess Honoria. Attila died his strange death in 453.

Liszt wrote Kaulbach's wife, May 1, 1857:* "I have been encouraged to send you what indeed truly belongs to you, but what, alas! I must send in so shabby a dress that I must beg from you all the indulgence that you have so often kindly shown me. At the same time with these lines you will receive the manuscript of the two-pianoforte arrangement of my symphonic poem, 'The Battle of the Huns' (written for a large orchestra and completed by the end of last February), and I beg you, dear madam, to do me the favor to accept this work as a token of my great reverence and most devoted friendship towards the master of masters. Perhaps there may be an opportunity later on, in Munich or Weimar, in which I can have the work performed before you with full orchestra, and can give a voice to the meteoric and solar light which I have borrowed from the painting, and which at the Finale I have formed into one whole by the gradual working

* The translation into English is by Constance Bache.

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up of the Catholic choral, 'Crux fidelis,' and the meteoric sparks blended therewith. As I have already intimated to Kaulbach in Munich, I was led by the musical demands of the material to give proportionately more place to the solar light of Christianity, personified in the Catholic choral, 'Crux fidelis,' than appears to be the case in the glorious painting, in order thereby to win and pregnantly represent the conclusion of the Victory of the Cross, with which I, both as a Catholic and as a man, could not dispense. Kindly excuse this somewhat obscure commentary on the two opposing streams of light in which the Huns and the Cross are moving; the performance will make the matter bright and clear—and if Kaulbach finds something to amuse him in this somewhat venturesome mirroring of his fancy I shall be royally delighted."

It seems, from a letter written by Kaulbach in the summer of 1858 to Liszt, that the latter had it in mind to treat in like musical manner the other mural pictures by Kaulbach in Berlin, possibly for theatrical performance, tableaux vivants, at Weimar. "Your original and spirited idea—the musical and poetic form of the historical pictures in the Berlin Museum—has taken hold of me completely. I much wish to hear your and Dingelstedt's * idea of this performance. The representation of these powerful subjects in poetical, musical, and artistic form must constitute a harmonious work, rounded off into one complete whole. It will resound and shine through all lands! I shall

* Franz von Dingelstedt, poet and dramatist, born June 30, 1814, at Halsdorf, died at Vienna, May 15, 1881, as General Director of the Court Theatre. He was successively teacher, librarian (Stuttgart, 1843), and theatre director (Munich, 1850; Weimar, 1857). He planned an after-poem for this proposed Kaulbach-Liszt entertainment at Weimar.

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therefore hasten to Weimar as soon as my work here will let me free." The plan came to naught.

* * *

"The Battle of the Huns" is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, cymbals, organ, (or harmonium), and the usual strings.

The composition is free in form, yet labored explanatory programmes have been written. The conflict is between Heathendom and Christianity, between Barbarism and Civilization. The beginning, C minor, Tempestuoso, allegro non troppo, 4-4, with pianissimo drum-roll, has a theme for bassoons, supported by 'cellos. This theme, at first mysterious, then growing in intensity, is supposed to characterize the Huns whose ghosts arise to the combat. Horn fanfares resound and are answered. Più mosso, allegro energico assai. The combat deepens. Arthur Hahn finds the Huns described rhythmically as horsemen in contradiction to the picture of Kaulbach. The chief theme of the Christians, "Crux fidelis," is sung solemnly by trombones.

Crux fidelis inter omnes,
Arbor una nobilis,
Nulla talem silva profert
Fronde, flore, germine:
Dulce lignum dulci clavo
Dulce pondus sustinet.*

This has been Englished in prose as follows:—

Cross faithful of all the trees, tree of unique nobility, no forest produces such in a leafage, flower, or twig; the sweet wood bears with sweet nail a sweet burden.†

The Christian theme is opposed to that of the battle-hymn of the

* This is the eighth verse of the song of triumph, "Pange lingua," attributed by some to Claudian Mamertus, by others to Venantius Fortunatus, born in the district of Treviso in 530, a master of *vers de société*, who, at the wish of Queen Rhadegunda, settled at Poitiers, where he became a bishop, having received ordination, and died in 609, in the full odor of sanctity, though some speak scandalously of the queen's interest in him (see Thierry's "Récits des Temps Mérovingiens"). Claudian was brother and vicar to Mamertus, Bishop of Vienna. One of the most learned men of his time, he died about 473. He wrote a book on the nature of the soul and, as some say, a poem against profane poets.

† For curious remarks concerning the cross in Latin sacred poetry see Remy de Gourmont's "Le Latin mystique: Les Poètes de l'Antiphonaire et la Symbolique au Moyen Âge" (Paris, 1829).

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Huns. Swords clash against shields, the typical rhythmic figure of the Huns appears again, there are trumpet and trombone calls sounding on every side. There is a long-held chord of E-flat with the shriek of the battle fanfare. And now the sound of battle dies away, the air is clearer and more serene. The melody, "Crux fidelis," is heard, Lento dolce religioso, from the organ, and with the introduction of the organ the finale of the work begins. "The use exclusively of the Christian choral ennobles the triumph of the Cross, of the light of truth over the power of darkness." This finale goes outside the frame of Kaulbach's picture, as Liszt says in the letter already quoted.

POEM, "DREAMS," FOR A WOMAN'S VOICE AND ORCHESTRA ACCOMPANIMENT (ACCOMPANIMENT SCORED BY FELIX MOTTL, 1856–1911).

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This song is No. 5 of a set entitled "Fünf Gedichte für eine Frauenstimme in Musik gesetz von Richard Wagner." The set includes: "Der Engel," "Stehe still!" "Im Treibhaus," "Schmerzen," "Träume."*

TRÄUME.	DREAMS.
Sag', welch wunderbare Träume Halten meinem Sinn umfangen, Dass sie nicht wie leere Schäume Sind in ödes Nichts vergangen?	Lo, what wondrous beauteous visions Hold my senses firm surrounded, That they, not like empty vapors, Are in wasted ether banished,—
Träume, die in jeder Stunde, Jedem Tage schöner blüh'n, Und mit ihrer Himmelskunde Selig durch's Gemüthe ziehn?	Visions that in ev'ry hour And ev'ry day far fairer bloom, With their gold-like heav'n-sent message, Blissful through my senses pass;

* "Träume" was also scored for a small orchestra, and, conducting eighteen picked Zürich bandsmen, Wagner performed it beneath Frau Wesendonck's window, as a birthday greeting, December 23, 1857: possibly he played or sang "Schmerzen" on the same occasion.—TR.

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Träume, die wie hehre Strahlen In die Seele sich versenken, Dort ein ewig Bild zu malen; Allvergessen, Eingedenken!	Visions, like some dream of splendor, In my soul has deeply entered, There an image, aye, reflecting, All forgotten, e'er remembered;
Träume, wie wenn Frühlingssonne Aus dem Schnee die Blüthen küsst, Dass zu nie geahnter Wonne Sie der neue Tag begrüsst,	Visions, like from spring-tide's sun Reflected snow the flow'rs be kissed, That do ne'er foreshadowed rapture, They the new-born day salute.
Dass sie wachsen, dass sie blühen, Träumend spenden ihren Duft, Sanft an deiner Brust verglühen, Und dann sinken in die Gruft.	May they blossom, may they flower, Dreaming, wafting forth their scent, Softly on my breast consuming, Slowly drooping to the tomb.

The words of these five poems are by Mathilde Wesendonck (1828–1902). Born Luckemeyer, she was married to Otto Wesendonck in 1848. When she first met Wagner in 1852, she was, in her own words, "a blank page." She wrote dramas and dramatic poems, tales and verses. The story of her connection with Wagner is best told in the volume "Richard Wagner to Mathilde Wesendonck," translated, prefaced, etc., by William Ashton Ellis (New York, 1905).

***

"Träume" was sung at a "Popular Concert" of the Boston Symphony Orchestra in Boston on May 29, 1886, by Mme. Lilli Lehmann. It was sung at regular concerts of this orchestra in Boston on October 20, 1894, by Miss Emma Juch (with pianoforte accompaniment); by Mme. Marie Brema, March 31, 1900 (with accompaniment scored for orchestra by Felix Mottl); on March 6, 1909, by Mme. Berta Morena (with pianoforte accompaniment); on November 18, 1911, by Mme. Schumann-Heink (with accompaniment scored for orchestra by Felix Mottl).

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CLÄRCHEN'S SONGS, "FREUDVOLL UND LEIDVOLL" AND "DIE TROMMEL GERÜHRET," FROM THE MUSIC TO GOETHE'S "EGMONT," OP. 84.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

These songs were first sung by Antonie Adamberger, who took the part of Clärchen when Beethoven's music to Goethe's "Egmont" was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810.

Remarks about the origin of this music and the first performance in Boston will be found in the notes on the overture to "Egmont" published in this Programme Book.

LIED. NO. 4.

Freudvoll und leidvoll, gedankenvoll sein;
Langen und bangen in schwebender Pein;
Himmelhoch jauchzend, zum Tode betrübt;
Glücklich allein ist die Seele, die liebt.

Joyful and woful and wistful in fine,
Hopeful and fearful forever to pine,
Wildly exultant, despairingly prone,
Blest is the heart of a lover alone.

Andante con moto, A major, 2-4.

The accompaniment is scored for flute, two oboes, two clarinets, two bassoons, two horns, and the usual strings.

LIED. NO. 1.

Die Trommel gerühret!
Das Pfeifchen gespielt!
Mein Liebster gewaffnet
Dem Haufen befiehlt,
Die Lanze hoch führet,
Die Leute regieret.
Wie klopft mir das Herz!
Wie wallt mir das Blut!
O hätt' ich ein Wämslein,
Und Hosen und Hut.

The drums loud are beating,
The fifes shrilly play,
My lover in armor
Directs the array.
His lance proudly raising,
He marshals the way.
How throbs my fond heart!
How warm the blood glows!
Oh had I a helmet,
A doublet and hose!

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Ich folgt' ihm zum Thor 'naus	I'd follow him boldly
Mit muthigem Schritt,	Wherever he led,
Ging durch die Provinzen,	And gayly march onward
Ging überall mit.	With soldier-like tread;
Die Feinde schon weichen,	The enemies waver,
Wir schiessen dadrein;	Among them we fire;
Welch Glück sonder gleichen,	What joy could one only
Ein Mannsbild zu sein.	To manhood aspire!

Vivace, F major, 2-4.

The accompaniment is scored for piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

Clärchen's songs have been sung in Boston at concerts of the Boston Symphony Orchestra by Mrs. Georg Henschel on March 17, 1883, and by Miss Emma Juch on December 12, 1886.

OVERTURE TO "EGMONT," OP. 84 . . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose

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Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues, and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, over-loud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 10, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The

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coda, Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

Long and curious commentaries have been written in explanation of his overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

***

Yet some may be interested in an analysis by Dr. Leopold Damrosch: "The overture begins with an outcry—a cry for help—uttered by an

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entire nation. Then follow heavy, determined chords, which seem to press down the very life of the people, who seem helplessly (the last two chords are piano) to yield to their fate. Only the all-pervading woe remains impressively sounded forth, first by the oboe, and then by the clarinets, bassoons, and violins. From every side the wail is repeated (the interval of the diminished seventh, B–A-flat, bringing before us, as in a picture, the hands of the nation uplifted in prayer to Heaven) until it is lost in the unison of the first outcry, fortissimo. . . . Only one ray of hope remains,—Egmont. But even his light-hearted nature seems imbued with anxiety for his oppressed country. His motive is as if bound in chains by the simultaneous repetition of sombre chords. In deep melancholy the violins repeat the motive, seeming to languish more and more. But with sudden impulse it revives; Egmont shakes off the gloom which surrounds him; his pulse beats quickly and gladly. On every side his fellow-citizens cry to him for aid. They flock together, and in excited bands surround him, their only champion and deliverer. As if to arouse Egmont still more to action, the sombre chords of the introduction are heard suddenly, but now in agitated measures, shorter, more commanding, and more incisive. Egmont heeds not these warnings. His short, lightly-given answers indicate that the decisive moment has not yet arrived for him. Three times the stringed instruments thunder forth the word of command. Then, as if Egmont with a prophetic eye saw the future before him, he seems to press forward with a mighty rush to meet the oppressors. The hosts of followers, faithful to his call, rally to a spirited attack; and in fierce contest the victory seems to be won.

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2. Stormily restless. With utmost vehemence.

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FRIDAY AFTERNOON, APRIL 18

AT 2.30 O'CLOCK

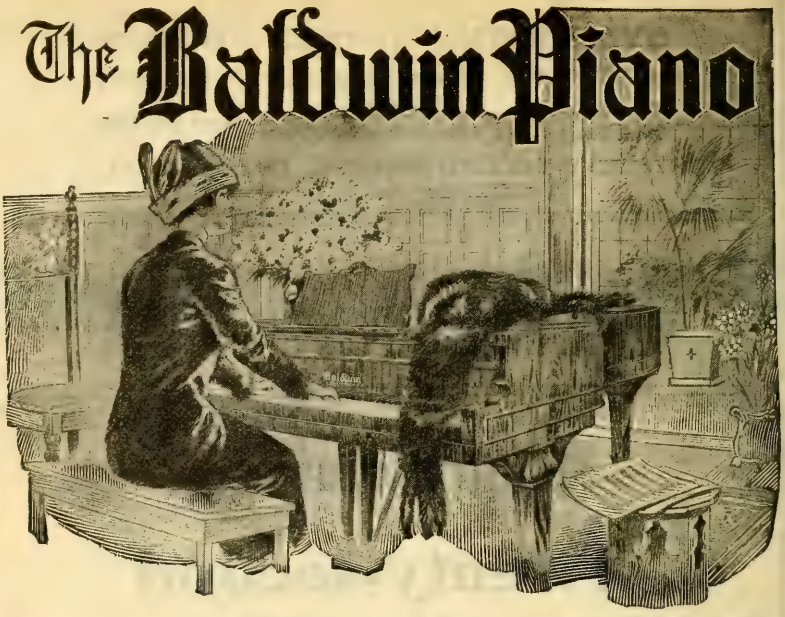
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Programme

Mahler . . . . . Symphony in C-sharp minor, No. 5

PART I.
1. Dead March. With measured step. Like a funeral train.
   Suddenly faster, passionately, wildly. A tempo.
2. Stormily restless. With utmost vehemence.

PART II. 3. Scherzo. With force but not too fast.

PART III. 4. Adagietto, very slow.

5. Rondo Finale: Allegro.

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Menuet of Will-o'-the-Wisps
Dance of the Sylphs
Hungarian March (Rákóczy)

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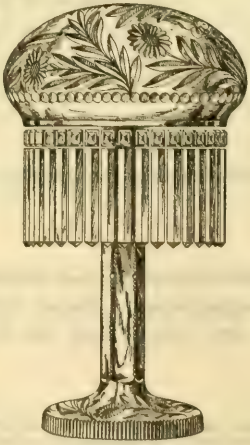
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(Born at Kalischt, in Bohemia, July 7,* 1860; died at Vienna May 18, 1911.)

This symphony, known to some as "The Giant Symphony," was performed for the first time at a Gürzenich concert at Cologne, October 18, 1904. The composer conducted. There was a difference of opinion concerning the merits of the work. A visiting critic from Munich wrote that there was breathless silence after the first movement, "which proved more effectively than tremendous applause that the public was conscious of the presence of genius." It is stated that after the finale there was much applause; there was also hissing.

The symphony was played for the first time in the United States by the Cincinnati Orchestra at Cincinnati on March 25, 1905.

The first performance in Boston was at a Symphony Concert, February 3, 1906. Mr. Gericke conducted. A second performance was requested, and it took place on February 24, 1906.

When the symphony was performed in certain German cities, as at Dresden, January 27, 1905, at a symphony concert of the Royal Orchestra, and at Berlin, February 20, 1905, at a Philharmonic concert, the programme books contained no analytical notes and no argument of any sort. The compilers thus obeyed the wish of the composer. Mr.

* Mahler's parents, as he himself said, believed July 1 the correct date, but the papers relating to his birth-date were lost.



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Ludwig Schiedermair tells us, in his "Gustav Mahler: eine biographisch-kritische Würdigung" (Leipsic, Hermann Seemann Nachfolger, *s. d.*), of Mahler's abhorrence of all programme books for concert use, and he relates this anecdote. Mahler conducted a performance of his Symphony in C minor at a concert of the Munich Hugo Wolf Society. After the concert there was a supper, and in the course of the conversation some one mentioned programme books. "Then was it as though lightning flashed in a joyous, sunny landscape. Mahler's eyes were more brilliant than ever, his forehead wrinkled, he sprang in excitement from the table and exclaimed in passionate tones: 'Away with programme books, which breed false ideas! The audience should be left to its own thoughts over the work that is performing; it should not be forced to read during the performance; it should not be prejudiced in any manner. If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal. The speech of tones has then approached the language of words, but it is far more capable of expression and declaration.' And Mahler raised his glass and emptied it with 'Pereat den Programmen!'"

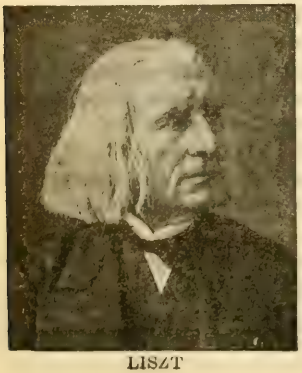
Yet Mr. Mahler's enthusiastic admirer and partisan, Ernst Otto Nodnagel, of Darmstadt, contributed to *Die Musik* (second November number and first December number of 1904) a technical analysis of the Fifth Symphony, an analysis of twenty-three large octavo pages, with a beautiful motto from Schiller. This analysis, published by Peters, and sold for the sum of thirty pfennig, is within reach of the humblest.

The symphony was completed in the spring of 1903. It was written in 1901–02 at his little country house near Maiernigg on Lake Wörther. Other works of this date are the "Kindertotenlieder" and other songs with Rückert's verses. It is scored for four flutes (the third and fourth interchangeable with piccolo), three oboes, three clarinets (the third interchangeable with bass clarinet), two bassoons, one double-bassoon, six horns (in third movement a horn obbligato), four trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, Glockenspiel, gong, harp, and strings.

The movements are as follows:—

PART I.

1. Funeral march, C-sharp minor, 2-2. With measured step. With marked precision. Like a funeral train.



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2. A minor, 4-4. With stormy emotion. With the utmost vehemence.

PART II.

3. Scherzo, D major, 3-4. Vigorously, but not too fast.

PART III.

4. Adagietto, F major, 4-4. Very slow.
5. Rondo-Finale, D major, 2-2. Allegro commodo.

Let us respect the wishes of the composer who looked on analytical or explanatory programmes as the abomination of desolation. Yet it may be said that in the Rondo Finale, after the second chief motive enters as the subject of a fugal section, one of the lesser themes used in the development is derived from Mahler's song, "Lob des hohen Verstands" (relating to the trial of skill between the nightingale and the cuckoo with the ass as judge).

***

Mahler visited Boston as conductor of the Metropolitan Opera House and as conductor of the Philharmonic Society of New York. At the Boston Theatre he conducted "Die Valkyrie," April 8, 1908 (the singers were Mmes. Morena, Leffler-Burkhardt, Kirkby-Lunn, and Messrs. Burrian, Blass, Van Rooy); "Don Giovanni," April 9, 1908 (Mmes. Eames, Fornia, Farrar, and Messrs. Scotti, Bonci, Blass, Mühlmann, and Barocchi); "Tristan und Isolde," April 11, 1908 (Mmes. Fremstad and Homer, Messrs. Burgstaller, Van Rooy, Mühlmann, Blass, Reiss, Bayer).

He conducted in Symphony Hall a concert of the Philharmonic Society of New York, which then visited Boston for the first time, on February 26, 1910. The programme was as follows: Berlioz, "Fantastic" Symphony; Bach, Suite (an arrangement by Mahler of movements from the second and the third suites, with the use of a "piano-harpsichord"); Beethoven, overture "Leonore," No. 3; Strauss, "Till Eulenspiegel's Merry Pranks."

***

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Mahler's parents were of the tradesmen class, in very moderate circumstances, but ambitious in matters of education. They moved to Iglau soon after the birth of Gustav. He was a shy, quiet child, sensitive to the hymns and songs of the Moravians and the military music that he heard. When he was four years old, he played on an accordion whatever he heard, and especially the marches of the brass band. Two years later he spent hours with an old pianoforte, and, when he was eight, he gave lessons at five kreutzers a lesson to a seven-year-old. Music and reading were his passions. He studied at the gymnasium at Iglau, and for a short time at Prague, but his taste for music was so pronounced that in 1875 his father took him to Julius Epstein at Vienna and begged him to say whether the boy's talent warranted the necessary cost of development. Epstein heard Gustav play, and talked with him. He declared the boy to be "a born musician."

Mahler was fifteen years old when in the fall of 1875 he entered the Vienna Conservatory. Like Hugo Wolf, he was once described by the authorities as "rebellious," but, unlike Wolf, he was not expelled. He studied the pianoforte with Epstein, harmony probably with Robert Fuchs, and composition with Franz Krenn.* At the end of the first year he took a prize for pianoforte playing and one for the first movement of a pianoforte quintet. In the second year the director Hellmesberger excused him from counterpoint because his compositions showed

* Krenn (1816–1897), organist, Kapellmeister at the Michaels Church, composed fifteen masses and other music for the church, two oratorios, a symphony, lesser works, and he wrote treatises. He has been described as an excellent musician, taciturn, dry, and it was said of him that he never was young.

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his knowledge. Mahler in after-years regretted that he had thus been excused. He took other prizes, and on July 11, 1878, at the "*Schlussproduktion*" a scherzo from his pianoforte quintet was performed and the composer was the pianist.

It is often stated that Mahler was a pupil of Anton Bruckner; but Mahler never studied with Bruckner, at the Conservatory or in private. They were warm friends, however, and the older man would often play passages from his symphonies to him. Guido Adler, noting the influence of Bruckner, characterized him as the "adopted father-instructor" of the young man, who afterwards gave practical expression of his admiration by conducting Bruckner's symphonies. His arrangement of Bruckner's third symphony for the pianoforte, four hands, was published probably in 1878.

While he was at the Conservatory, Mahler studied according to the final course in the gymnasium, and entered his name at the Vienna University as a student of philosophy and history.

His fellow-students wondered at his pianoforte playing. From all accounts he might have been a great virtuoso. He composed busily at the Conservatory: a violin sonata was praised; he wrote a "Northern" symphony; he worked on an opera, "Die Argonauten"; these and other works were discarded. His "Klagende Lied" was at first conceived as an opera.

Philosophy was a favorite study with him, and he was versed in the writings of Kant, Schopenhauer, Fechner. Goethe and Schiller were familiar to him, and he delighted in historical, biological, and psycho-

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logical investigations. His favorite writers were E. T. A. Hoffmann and Jean Paul Richter. Dostoievsky impressed him greatly.

While he was in the Conservatory, he added to his small income by giving pianoforte lessons. After he left the Conservatory, he found an engagement at Hall in Upper Austria, to conduct operettas and music for plays of all sorts in a summer theatre for the sum of 30 guldens and the extra salary of 50 kreuzers for each performance. In the fall he went back to Vienna, where he gave lessons and composed. In 1881–1882 he conducted at a little theatre in Laibach. He again returned to Vienna and worked on an opera, "Rübezahl," which he never completed. Early in 1883 a better position was offered to him as first conductor at the Olmütz opera-house. From there he went to Cassel, where he remained two years as second conductor with the title "Königlicher Musikdirektor."

In 1883 and 1884 he composed his "Lieder eines fahrenden Gesellen," and began his first symphony. He wrote music for tableaux vivants, illustrative of Scheffel's "Trompeter." This music was popular, and it was performed in other German cities. Having conducted at a music festival at Cassel, he left that city in 1885 for Prague. Angelo Neumann's first conductor then at the opera-house was Anton Seidl. Rehearsals were intrusted to Mahler, who prepared "Das Rheingold" and "Die Walküre," but his abilities were first recognized publicly by his conducting "Don Giovanni." Later he conducted music-dramas of Wagner. At a symphony concert led by him three of his songs were sung by Miss Frank, the first public performance of any of his works.

Dr. Karl Muck conducted at this theatre in Prague (1886–1892). Paul Stefan, in his Life of Mahler, states that Dr. Muck conducted Beethoven's Ninth Symphony at a Sunday concert in the opera-house. Mahler conducted the communion scene from "Parsifal" at the same concert. The Deutsche Schulpfennigverein arranged for a repetition of this concert on February 21, 1886. As Dr. Muck was obliged to go on a journey, Mahler conducted the symphony and the excerpt from "Parsifal." "He conducted," says Stefan, "with true *terribiltà* and without the score." Mahler received an address of thanks for this

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and for his work in behalf of Mozart, Beethoven, and Wagner. Later Mahler worked earnestly for Smetana's music.

From the summer of 1886 till the summer of 1888 Mahler was second conductor at the Leipsic opera-house. Nikisch was the first, but he had many engagements abroad and was sick for six months, so that Mahler conducted many performances. The relationship was friendly; Mahler was appreciated by the musicians and the public, and he left only because he wished to be first conductor, and this position was offered to him at Budapest. At Leipsic he became acquainted with the grandson of Weber who asked him to complete and revise his grandfather's opera "Die drei Pintos." Mahler did this, and the opera was produced at Leipsic under his direction January 20, 1888, with great success.

Mahler conducted at Budapest from 1888 to 1891. The opera-house was in a poor condition. He made it famous throughout Europe, but he could not agree with Count Géza Zichy, pianist, composer, and poet, who became the Intendant early in 1891. He resigned his position. Pollini called him as first conductor to Hamburg, where he ruled for six years and conducted as a visitor in other cities. He also conducted subscription concerts in Hamburg. In the summer of 1892, with a company chiefly made up of Hamburg singers and players, he visited London and gave performances of "Tristan und Isolde," "The Ring," and "Fidelio."

In 1897 he was invited to take the place of Wilhelm Jahns as conductor of the Vienna opera. Soon afterwards he was also appointed director. He ruled with an iron hand. He conducted the concerts of the Philharmonic Society of that city 1898, 1899, till 1901. From 1898 to 1900 he also conducted the Gesellschaft concerts.

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***

Various dates have been given to his symphonies, and until the publication of Stefan's biography it was not easy to determine whether the dates referred to the completion or the production of the earlier ones.

Thus Hugo Riemann states that the First Symphony, in D major, was produced in 1891 at Budapest and performed afterward in 1894 at the Music Festival at Weimar; others lead one to infer that the first performance was at Weimar, in 1894. Mr. Nodnagel, who apparently wrote with authority, said that the symphony was composed in 1888 and baptized at Weimar as the "Titan" (after Jean Paul Richter's romance); he said nothing about a performance at Budapest. The facts are these: the first symphony was begun in 1883–84 and completed in 1888. The performance at a concert of the Tonkünstler Fest at Weimar, June 3, 1894, was not the first. The composer conducted. The symphony was performed there chiefly through the insistence of Richard Strauss and Professor Doctor Kretzschmar. It was known as "Titan" (after Jean Paul Richter's romance). There was

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only one rehearsal, and the performance was inadequate. The symphony was performed for the first time at Budapest under Mahler's direction on November 20, 1889, and the programme characterized it as a "Symphonic poem in two parts."

The Second Symphony, C minor, was begun at Leipsic and completed at Steinbach on Lake Atter, in June, 1894.

The three instrumental movements of this colossal work were performed at a Philharmonic concert, conducted by Richard Strauss, in Berlin, March 4, 1895. According to Mr. Nodnagel, the programme notes prepared by Dr. Heinrich Reimann swarmed with errors, both in statements of fact and in the analysis of the extremely complicated music. He says that Dr. Reimann was unable to discover the first leading motive of the first movement; omitted to mention another important theme; blundered on his way to the end; and therefore there was an expression of disapproval as well as hearty applause. It is not easy to see how even the grossest errors of an analyst could so prejudice hearers in the audience. The second and third movements met with great favor, and the composer was called out five times after the scherzo. Mr. Nodnagel also states that the majority of the Berlin critics distorted or suppressed the facts, and represented the performance as a fiasco. Mahler at once began work on his Third Symphony, in F major, and on December 13, 1895, he conducted at his own concert in Berlin the whole of the Second. Again the Berlin critics behaved indecently, according to Mr. Nodnagel; the majority paid no attention to the invitation to the last rehearsal, and they were "so frivolous" as to take the three purely orchestral movements for granted, and

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went into the hall to hear only the finale. One of them referred in his article to "the cynical impudence of this brutal and very latest music-maker." But Messrs. Nikisch and Weingartner, who were present, were deeply impressed, and nine out of ten in the audience were wildly enthusiastic: they pressed close to the stage, and called out Mahler again and again. A few months later, March 16, 1896, Mahler gave another concert in Berlin, when he led the first movement of his Second Symphony, four "Lieder eines fahrenden Gesellen," for low voice and orchestra (Anton Sistermans, singer), and his First Symphony, with the title "Titan" omitted, and also with the omission of the second movement, the andante. The First Symphony was warmly received, and even the professional critics were not so bitter as at the first concert. This symphony is called by some "The Resurrection Symphony."

The Third Symphony, F major, known as the "Summer Morning's Dream," or "Programme" symphony was sketched in August, 1895, at Steinbach, and completed in 1896. It was produced piece-meal and from the manuscript. Mr. Nikisch produced at a Philharmonic concert in Berlin, November 9, 1896, the second of the six movements, "What the flowers of the meadow tell me" (minuet). Mr. Weingartner produced the same movement at Hamburg, December 8, 1896. Three movements (2, 3, 6) were soon afterward (March 9, 1897) produced by Mr. Weingartner in Berlin. The first performance of the whole symphony was at Krefeld at a concert of the Allgemeiner Deutscher Musikverein, in June, 1902.

The Fourth Symphony, G major, was composed in 1899–1900. It was produced at a concert of the Kaim Orchestra in Munich, November 28, 1901. The composer conducted. This symphony was performed in New York for the first time under Mr. Walter Damrosch's direction, November 6, 1904.

The Sixth Symphony, A minor, composed with the Seventh at Maiernigg, was produced at the Tonkünstler Fest at Essen on May 27, 1906. The Seventh, E minor, was produced at an exhibition concert at Prague, September 19, 1908. Mahler conducted both performances.

The Eighth, begun in 1906, was produced at Munich, September 12, 1910.

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Mahler left behind him a work completed at Toblach in 1908, "Lied von der Erde," Chinese songs with orchestra, sometimes called the Tenth Symphony, and a Ninth Symphony completed in 1909. "Das Lied von der Erde," a symphony in six parts, after Chinese poems, for contralto and tenor solos and orchestra, was produced at Munich, November 19, 1911, and repeated on November 20. Bruno Walter conducted. Mme. Cahier and William Miller were the solo singers. The text was taken from a collection of Chinese lyrics selected and translated by Hans Bethge. "Those chosen by the composer were altered and epitomized by him so that they should express one predominating idea—withdrawal from the world. The metaphysical development of this genius ends in pessimism and at last finds in renouncing the world adequate expression of his view of life and his feeling for life. The new work shows the profile of one regenerated after he had sought nothing more from life. The last movement of the composition may be interpreted as Mahler's own epilogue to his artistic career. Alone he stands in the fading world, and while once more from quickly passing nature the old voice of earthly life is heard, he awaits death, exclaiming:

Thou my friend, to me in this world
Fortune was not kind. Whither do I go?
I go and wander in the mountains,
I seek peace, peace for my lonely heart!
I wander to my home, to my homestead,
And will no longer roam about.
Still is my heart and awaits its hour.
The dear earth—everywhere—
Blooms in the spring, and buds anew!
Everywhere and forever
The far-off light is blue—
For ever—for ever—for ever."*

The Ninth, in four movements, wholly instrumental and without any programme, was produced in Vienna late in June, 1912. The last movement is an adagio. Bruno Walter conducted.

* From the Munich correspondent of *Musical America*. The letter was published on December 9, 1911.

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***

"Mahler composed forty-one songs," writes Mr. Stefan; "they are not difficult, yet they are seldom sung." The text of the majority of them is taken from "Des Knaben Wunderhorn," the collection of Arnim and Brentano.

The four "Lieder eines fahrenden Gesellen" were composed in 1883, and published, score and version for pianoforte, in 1897. They were first sung by Anton Sistermans in Vienna, March 16, 1896.

"Lieder und Gesänge für eine Singstimme und Klavier" were published in 1892.

Songs from "Des Kaben Wunderhorn" were composed in 1888–1901. "Urlicht" is the contralto solo from the Second Symphony.

"Kindertotenlieder," text by Rückert, were composed at Maiernigg in 1901 or 1902.

"Das klagende Lied," solo voices, chorus, and orchestra, begun when Mahler was eighteen, and completed when he was twenty, was not published until 1899, and was first performed at Vienna, February 17, 1901. The ballad is founded on the old legend of the singing bone.

There is a series of songs with orchestra, as "Der Schildwache Nachtlied," also a collection of songs with text by Rückert.

Mahler also composed "Humoresken" for orchestra.

***

Some of the symphonies of Mahler are characterized as programme music, but it has been said that he was no friend of realism as it is understood by Richard Strauss. "His music comes to a programme



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as to the ultimate ideal explanation of its meaning in language; with Strauss the programme is as a task set to be accomplished." To use Mahler's own words as reported: "When I conceive a great musical picture, I always arrive at the point where I must employ the 'word' as the bearer of my musical idea. . . . My experience with the last movement of my second symphony was such that I ransacked the literature of the world, up to the Bible, to find the expository word." Though he differed with Strauss in the matter of realism, he appreciated him highly: "No one should think that I hold myself to be his rival. Aside from the fact that, if his success had not opened a path for me, I should now be looked on as a sort of monster on account of my works, I consider it one of my greatest joys that I and my colleagues have found such a comrade in fighting and creating."

Extraordinary and fantastic things have been written about Mahler's works, especially by E. O. Nodnagel (see his "Jenseits von Wagner und Liszt: Profile und Perspektiven," chapter i., Königsberg, 1902) and Ludwig Schiedermair (see "Gustav Mahler," Leipsic, *s. d.*). Mr. Nodnagel declares frankly that he was long in doubt whether the first symphony was inspired by Richter's "Titan" or not; whether the motto, "From the Days of Youth," printed over the first part on the programme at Weimar had reference to Richter's "Blumen, Frucht- und Dornenstücke." He hastily reread the works and cudgelled his brains. The motto for the second part was "Commedia umana," and the different movements of this first symphony were thus characterized on the programme:—

I. "Spring and no end." "The introduction portrays the awakening of Nature on the first morning."

II. Mosaic.

III. "Under full sail."

IV. "The hunter's Funeral Procession: a dead march in the manner of Callot. The following may serve for an explanation if one be necessary: The composer found the exterior sources of inspiration in the burlesque picture of the hunter's funeral procession in an old fairy-book well known to all children in South Germany. The beasts of the forest escort the coffin of the dead forester to the grave; hares bear

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the banneret, and a band of Bohemian musicians, accompanied by cats, toads, crows, making music, and deer, foxes, and other four-legged and feathered animals of the woods, conduct the procession in farcical postures. This movement is conceived as the expression of a now ironically jovial and now ghastly meditative mood, which is followed immediately by 'Dall' inferno' (allegro furioso), as the sudden outbreak of doubt from a deeply wounded heart."

V. "Dall' inferno al Paradiso."

This funeral march in the manner of Callot has for a theme the familiar canon, "Frère Jacques."

No wonder that at first Mr. Nodnagel believed it was Mahler's intention to jibe at programme music. He came to the conclusion later that Mahler's mistake was in attaching a programme to music that had been first composed as absolute music. The score as published has no argument, no sub-titles, no mottoes.

This admirer of Mahler declares that the Symphony in C minor should be considered as absolute music as far as the effect of the music on the hearer be concerned. Yet Mr. Nodnagel suggests a programme: The Allegro maestoso is the funeral music for a great man, and there are hints at episodes in his life. The idyllic second movement refers to an episode of sunny happiness, the joy of childhood or of first love. The demoniacal scherzo portrays the doubt and despair of a racked soul. The fourth movement, "Primigenial Light," brings comfort with the alto solo (text from "Des Knaben Wunderhorn"). The finale, "The Great Call," includes text, partly from Klopstock, for solo voices and chorus, and, as "Resurrection" is the word of the prevailing mood, the symphony has been entitled the "Resurrection" Symphony; but Mr. Nodnagel rejects this title, and hastens to say that, while this last great appeal brings the eagerly longed-for deliverance, this relief is not that taught in the church, but according to "our modern philosophical view of life."

Consider for a moment the orchestra demanded for a performance of this Symphony in C minor. There should be as many strings as possible, and some of the double-basses should have the contra C string. There should be two harps, four flutes interchangeable with four piccolos, four oboes (two interchangeable with two English horns), five clarinets (one interchangeable with bass clarinet, and, when it is possible, the two clarinets in E-flat should be doubled in fortissimo passages),



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four bassoons (one interchangeable with double-bassoon), six horns (and four horns in the distance which in certain passages are added to the six), six trumpets (four trumpets in the distance, two of which can be taken from the six in the orchestra), four trombones, one tuba, organ, two sets of three kettledrums for three drummers, bass drum, snare-drum (and, when possible, several of them), cymbals, a gong of high pitch and one of low pitch, triangle, Glockenspiel, three bells, Ruthe,* and in the distance a pair of kettledrums, one bass drum, cymbals, triangle, soprano solo, alto solo, mixed chorus. The time of performance is about one hour and forty minutes.

The Third Symphony, "A Morning Summer Dream," also demands an unusually large orchestra,—four flutes (four piccolos), four oboes, three clarinets, four bassoons, eight horns, other wind instruments in proportion, all manner of percussion instruments, alto voice, female chorus and instruments in the distance, and a boy choir and bells high up in the hall. The score of this symphony has no sub-titles, no mottoes, but when the work was first produced these titles were published in the programme:—

Introduction: Pan awakes.

I. Summer enters. (Procession of Bacchus.)
II. What the flowers of the meadow tell me (minuet).
III. What the animals in the forest tell me (rondo).
IV. What man tells me (alto solo).
V. What the angels tell me (female chorus and alto solo).
VI. What love tells me (adagio).

The orchestra of the Fourth Symphony is more modest,—four flutes (two interchangeable with piccolos), three oboes (one interchangeable with English horn), three clarinets in B, A, and C (one interchangeable with one in E-flat and one with a bass clarinet), three bassoons (one interchangeable with a double-bassoon), four horns, three trumpets, kettledrums, bass drum, triangle, little bells, Glockenspiel, cymbals, gong, one harp, strings. There is a soprano solo in the finale. The text is a Bavarian folk-song, to which Mr. Krehbiel in his translation

* A bundle of rods with which a drumhead is switched.



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gives the title "The Land of Cockaigne." Three verses will give an idea of the naïve poem:—

To us heav'n is yielding its pleasures:
Why heed then terrestrial treasures?
Earth's jars reach us never,
Contented forever,
  In quietude time passes by.
Our conduct, while truly seraphic,
With mirth holds voluminous traffic,
With singing and dancing,
With skipping and prancing,
  While Peter above lends an eye.

Turned loose by Saint John, the Lamb gambols,
Naught dreaming of Herod's dark shambles,
A spotless, an innocent,
A guileless, an innocent
  Creature we slew without dread.
For rue neither caring nor witting,
Saint Luke now the ox-throat is slitting.
Our wines, which are many,
Cost never a penny,
  And angels, sweet, bake all our bread.
. . . . . .
No music to mortal men given
Compares with that we have in heaven;
Cologne's maids are dancing
To measures entrancing,
  Saint Ursula beams with delight,
Cecilia and all her clansmen
Make excellent Royal Court Bandsmen,
At angelic voices
Our hearing rejoices;
  They gladness unbounded invite.

The original title of this song is, we believe, "Der Himmel hängt voll Geigen" ("The heavens hang full of fiddles"), and the poem is in "Des Knaben Wunderhorn." He made no use of the traditional tune to which this Bavarian song is customarily sung.

Some invent a programme for this Fifth Symphony. Thus the editor of the programme books of the Cincinnati Orchestra wrote, when the work was produced in that city: "Without constructing a 'programme' for the work, it may be regarded as (I.) the plaint of one who has not realized his aspirations, and in his disillusionment stands at the verge of desperation; the harmless play and life of nature reconcile him to his lot (III., IV.), and he returns to his life-work, which he resumes (V.) with willingness, insight, and renewed strength, finally reaching heights before unattainable. Further than this, it would be useless to attempt to catalogue its meanings." We do not know whether this



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argument was original with Miss Roedter, or whether she borrowed it from some German deep thinker.

It should be observed, however, that Mahler, who at first gave clews to his hearers by means of titles and mottoes on the programmes of two of his symphonies, published the same symphonies as purely absolute music.

The Eighth Symphony is an illustration in music of the "Veni Creator Spiritus" and the closing scene of Goethe's "Faust." Here again the composer demanded an army of musicians: eight solo singers, three separate choirs,—two mixed and one of boys' voices,—an orchestra of 150 that includes a celesta, a pianoforte, a harmonium, a pipe organ, and a mandoline. When this symphony was performed in Berlin on May 17 and 18, 1912, the cost of the two performances was said to be over $12,000. The united choruses numbered about 900 singers, and those of the Gewandhaus, University, and Riedelverein of Leipsic were brought to Berlin by special train. The speculation proved to be remunerative, and the demand for tickets was so great that a third performance was given in the Schumann Circus, which can accommodate about 10,000 persons.

***

Mahler's last year in New York was not a happy one. He was literally sick at heart; he was worried by trifling matters of detail, and his natural nervousness became a torment to him. Before he sailed for Europe, Mr. Spiering, the concertmaster of the Philharmonic Society at that time, was obliged to conduct in his stead. It is not necessary to revive the gossip or even the facts: it is well known that he was worried as conductor by well-meaning officers of the society, and by critics who protested, not without reason, against liberties taken by him in rewriting scores of masters.

These compositions of Mahler were performed at concerts of the Philharmonic Society of New York while he was the conductor:—

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1910, November 23, 25: songs, "Morning in the Fields" and "A Little Rhine Legend" (Mme. Alma Gluck, singer).

1911, January 17, 20: Symphony No. 4 (Miss Bella Alten, singer).

***

A correspondent in Berlin wrote an account of a conversation with the much-discussed Arnold Schönberg, who was fostered, encouraged, and at times reproved by Mahler. This account was published in *Musical America* (November 23, 1912). Schönberg is reported as saying: "Vienna is my home. It is there that I came to know that musical saint, Gustav Mahler. He it was who encouraged and guided me. In the pure atmosphere of his immortal creations I received my greatest inspirations and the incentive to work. . . . I can only reiterate what I said of his critics at the time of his death: 'How will they defend themselves against the charge that they were responsible for robbing the world of the greatest tone-poet of all times of his faith in his own works?' That caused him to say in one of his bitter moments: 'It seems that I have erred.' In the pure air of Mahler's doctrines there is to be found the faith that elevates and ennobles. Here in believing in the immortality of his works a composer reveals his faith in an eternal spirit."

***

Felix Weingartner, in his "Die Symphonie nach Beethoven" (1897, 1901), thus speaks of Mahler: "An interesting figure of our day, but far too little esteemed as a composer, is Gustav Mahler. His works are of colossal dimension, and require an unusually large number of executants, which makes their performance the more difficult and delays fame. If, however, we overlook these considerations, which are secondary, and view the composer himself, we find in him a deep, strong feeling which has its own mode of expression and says its say without any concern about possibilities of performance and success. His most striking characteristic is the remarkable breadth of his themes,

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which are of a very musical nature. He resembles Bruckner, his teacher, in many ways, but he is better able to treat his themes and construct his movements. There are perhaps bizarre passages and unnecessary difficulties in his works; we may find a certain prolixity; perhaps he is not severely critical in the selection of his themes; but everything he writes bears the stamp of a rich imagination and of a vital, passionate, well-nigh fanatical enthusiasm that has always kindled my sympathy."

This was written before the later symphonies were heard. It will be observed also that Mr. Weingartner makes the mistake of naming Bruckner as Mahler's teacher.

Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and Rákóczy March, from "The Damnation of Faust." Hector Berlioz

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Gérard de Nerval published his translation into French of Goethe's "Faust" in November, 1827. Goethe was pleased at the thought that his poem could be read in the language which Voltaire ruled fifty years before, and he told Eckermann how Voltaire had influenced his earlier years and what an effort it cost him to shake off this influence and stand on his own feet in close communion with nature. He praised the translation highly, although it was for the most part in prose. "I cannot read 'Faust' any more in German, but in this translation into French everything is again fresh, new and ingenious." * Berlioz, reading it, was intoxicated. "The marvellous book," he wrote, "fascinated me at once; I could not put it down; I read it constantly, at my meals, in the theatre, in the street, everywhere. This translation in prose contained some versified fragments, songs, hymns, etc. I yielded to the temptation of setting music to them. Hardly had I finished this

* See "Goethes Gespräche mit J. P. Eckermann," 1830, January 3.



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difficult task,—and I had not heard a note of the score,—I committed the folly of having the score engraved—at my expense."

At least two translations into French of "Faust" had been published before de Nerval's, but Berlioz was apparently unacquainted with them. De Nerval in his preface wrote: "'Faust' is about to be performed in all the theatres of Paris, and those who will see the performances will no doubt be curious to consult at the same time the German masterpiece." The *Figaro* of November 30, 1827, referred to the translation published "at a moment when the chief theatres purpose to represent the very bizarre and marvellous adventures of Dr. Faust." A "Faust" by Théaulon and Gandolier, with music arranged by the orchestral leader, Béancourt, was performed with great success at the Nouveautés.* Stapfer's "Faust," illustrated by Delacroix, was published in March, 1828. "Faust," with Frédéric Lemaître as the hero, was produced at the Porte-Saint-Martin, October 29, 1828.

Berlioz had left Paris, August 30, 1827, to visit his parents after an absence of three years. In September he wrote from Grenoble, begging Humbert Ferrand to visit him. "We'll read 'Hamlet' and 'Faust' together. Shakespeare and Goethe, the mute confidants of my life. . . . I made yesterday, in a carriage, the ballad of 'The King of Thule' in the Gothic style. I'll give it to you to put in your 'Faust,' if you have a copy." Back in Paris, he dreamed of turning "Faust" into a "descriptive symphony." He also thought of composing music for a ballet "Faust" of which Bohain was the author, for production at the Opéra. "If the superintendent† wishes to know my claims for the task, here they are: my head is full of 'Faust,' and, if nature has

* The libretto of this "Faust," a lyric drama in three acts, produced at the Théâtre des Nouveautés on October 27, 1827, is a curious one. Faust, rejuvenated by his own magic art, has saved Marguerite, the daughter of Conrad, an old soldier, from drowning. He asks for her hand, but Conrad refuses the offer because Faust cannot maintain her in becoming state. Faust, desperate, invokes the aid of hell. Mephistopheles appears, and offers untold wealth in exchange for a bond binding the two for eternity. Faust accepts. Rich and noble, he again asks Conrad for his daughter. Soon the price paid by the philosopher for his sudden prosperity is known. Marguerite rejects him, and prays for help. Faust feels remorse. He demands of Mephistopheles the annulment of the compact. Pardoned, he weds Marguerite, who is found to be the heiress of the noble family of Irnestal. There was a brilliant *mise-en-scène*. For an account of a dispute over the music see "Histoire des Théâtres de Paris: Les Nouveautés," by L. Henry Lecomte (Paris, 1907, pp. 36–38).

† The Vicomte Sosthène de La Rochefoucauld, Superintendent of Fine Arts. Lesueur certified to him that his pupil, Berlioz, would be "a painter in his art."

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endowed me with any imagination, it is impossible for me to find a subject on which my imagination can exercise itself with greater advantage." Although Bohain was then the manager of *Figaro* and of the Nouveautés theatre, his ballet was not accepted. Berlioz, nevertheless, composed the work entitled "Huit Scènes de Faust," which, engraved in 1829, is now extremely rare. ~~There is a copy in the Brown collection in the Boston Public Library.~~ *Never!*

The eight scenes were as follows: (1) "Songs of the Easter Festival," a number which is, as far as the first part is concerned, identical with the Easter Hymn in "The Damnation of Faust" and varies only slightly in the second part; (2) "Peasants under the Lime Trees," the Peasant Song in the later work, but written a tone higher and without the concluding presto in 2-4; (3) "Concert of Sylphs," which is practically the same as in "The Damnation of Faust," but is now sung by chorus and not by "six solo voices"; (4) "Echo of a Jovial Companion," Brander's song; (5) "The Song of Mephistopheles," the "Song of the Flea"; (6) "The King of Thule," Marguerite's "Gothic Song,"—the version in "The Damnation of Faust" is a tone lower, and the characteristic syncopation in the initial phrase is added; (*7a*) "Marguerite's Romance," as in the later version; (*7b*) "Soldiers' Chorus," revised for "The Damnation of Faust"; (8) "Mephistopheles' Serenade," accompanied at first only by a guitar. The music of Mephistopheles was composed for a tenor; so the Serenade was lowered for "The Damnation of Faust," but the "Song of the Flea" remains in the original key. Berlioz inserted in the "Eight Scenes" descriptive mottoes, chosen from Shakespeare's "Hamlet" and "Romeo and

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Juliet," quotations from Goethe and Thomas Moore, and singular annotation of his own.

The "Eight Scenes" were dedicated to the Vicomte de La Rochefoucauld, but Adolphe Boschot represents Berlioz as saying: "These scenes were not written for him, but for F. H. S., that is, for Harriet Smithson!"

The "Huit Scènes de Faust" were composed at Grenoble in September, 1828, and in Paris in the early part of 1829. The score was published in 1829. The score and parts of "La Damnation de Faust" were published in 1854.

The "Concert de Sylphes" was sung by six pupils of the Paris Conservatory—Misses Leroux, Saint-Ange, Beck, and Messrs. Cambon, Canaste, and Devillers; Habeneck conducted—at a concert given by Berlioz in Paris, November 1, 1829. The other scenes were not performed.

Berlioz sent, April 10, 1829, a copy of the score to Goethe with a letter in which he addressed him as "Monseigneur." Ferdinand Hiller asked Eckermann how Goethe received it. Eckermann said: "Goethe showed me the score and tried to read the music by the eye. He had a lively desire to hear it performed. There was also a very well written letter from M. Berlioz, which Goethe also gave me to read. Its elevated and most respectful tone gave us a common joy. He will certainly answer, if he has not already done so." * Goethe, according to his custom whenever there was question about music, wished the opinion of Zelter in Berlin. He sent the score to him, and received no reply for a couple of months. When the reply came, it was as follows: "Certain persons make their presence of mind understood only by coughing, snoring, croaking, and expectoration. M. Hector Berlioz seems to be one of this number. The smell of sulphur which Mephistopheles emits seizes him, and makes him sneeze and explode in such a way that he makes all the orchestral instruments rain and spit without disturbing a hair of Faust's head. Nevertheless, I thank you for sending it to me."

*For a copy of Berlioz's letters see the "Goethe-Jahrbuch" of 1890, pp. 99, 100, and Prodhomme's "Berlioz," pp. 70, 71 (Paris, *s. d.*).

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Goethe never answered Berlioz's letter, never acknowledged the gift.

***

The revisions of these "Scenes" were made and the other portions of "The Damnation of Faust" composed in 1845–46. The first performance of "The Damnation of Faust" was at the Opéra-Comique, Paris, December 6, 1846. The singers were Mrs. Duflot-Maillard, Roger, Léon, Henri. The composer conducted. The first performance in the United States was at New York, under Dr. Leopold Damrosch, February 12, 1880, with Amy Sherwin, Jules Jordan, Franz Remmertz, Bourne. The first performance in Boston was under Mr. Lang, May 14, 1880, with Mrs. Humphrey-Allen, W. J. Winch, Clarence Hay, and an "Amateur" (S. B. Schlesinger). The first performance of the work as an opera was at Monte Carlo, February 18, 1893, with Miss d'Alba, Jean de Reszke, Melchissédec, and Illy.

The Menuet des Follets is a species of instrumental serenade, given by ignes fatui under Marguerite's window at night by the command of Mephistopheles. The movement begins moderato, D major, 3-4, with a minuet theme, played in full harmony by wood-wind and brass. The minuet is developed by strings and wind; the latter instruments have the more important part. There is a shorter trio in D minor, with a cantabile melody for strings, accompanied by "continual light-flickerings in the higher wood-wind; ever and anon come great fire-flashes in the full orchestra, an effect produced by sudden crescendos from piano to fortissimo in all the strings (in tremolo) and brass, ending in a shriek of the higher wood-wind." The return of the minuet, after the trio, is shortened, and it leads to a presto, D major, 2-2. Flute, piccolos, and oboes burlesque Mephistopheles' own serenade to Marguerite. The minuet theme returns twice more, "until its light is suddenly blown out, and the whole ends in a dying flicker of the first violins." The minuet is scored for two piccolos, one flute, two oboes, two clarinets, one bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, two pairs of kettledrums, triangle, cymbals, and strings.

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Berlioz, early in 1846, was about to leave Vienna for Budapest. He wrote the Rákóczy March the night before his departure. "A Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elien* (hurrah!) and applause. Here is a collection, and you have only to choose.' I took his advice and chose the Rákóczy tune."

The march was played for the first time at Budapest, February 15, 1846, in a concert given by Berlioz in the National Theatre. The description of the reception of it by the Hungarians is familiar. "The extraordinary effect it produced tempted me to introduce it in my score of 'Faust.' I took the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought. A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the changes I made in Goethe's plan! As if there were no other 'Fausts' than Goethe's! . . . I have often wondered why those same critics never reproached me for the libretto of

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my 'Romeo and Juliet' symphony, which is little like the immortal tragedy. No doubt, because *Shakespeare is not a German.* Patriotism! Fetishism! Cretinism!"

Christopher Marlowe pictures Faust as an accomplished traveller who was personally conducted by Mephistopheles. Faust says (scene vii.):—

> Having now, my good Mephistophilis,
> Passed with delight the stately town of Trier,
> Environed round with airy mountain-tops,
> With walls of flint, and deep entrenchèd lakes,
> Not to be won by anyconquering prince;
> From Paris next, coasting the realm of France,
> We saw the river Maine fall into Rhine,
> Whose banks are set with groves of fruitful vines;
> Then up to Naples, rich Campania,
> Whose buildings fair and gorgeous to the eye,
> The streets straight forth, and paved with finest brick;
> Quarter the town in four equivalents.
> There saw we learnèd Maro's golden tomb,
> The way he cut, an English mile in length,
> Thorough a rock of stone in one night's space;
> From thence to Venice, Padua, and the rest,
> In one of which a sumptuous temple stands,
> That threats the stars with her aspiring top.
> Thus hitherto has Faustus spent his time:
> But tell me, now, what resting place is this?
> Hast thou, as erst I did command,
> Conducted me within the walls of Rome?

Akos László gives this account of the origin of the Rákóczy March:—

When Prince Franz Rákóczy II. (1676–1735) entered in solemn state his town of Eperjes, bringing with him his young bride, the Princess Amalie Karoline, daughter of Duke Vanfried of Hesse, the leader of the gypsies, Michael Barna, court fiddler and favorite of the Prince, wrote a processional march in honor of the pair and played it with his band. The march was originally of a joyous nature, but Barna rewrote it. He learned that his master was about to revolt against the Austrian house, in spite of the treaty of Szatmár; and he threw himself at the feet of his master, and with tears he spoke from his heart: "Most gracious Prince! You abandon a pleasant life, to chase after nothing!" And to soothe the Prince he took his fiddle in his hand and played the

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rewritten tune, the tune with which he had greeted his happy master, who then blazed at the zenith of his might.

The Prince died exiled in Turkey, whither Barna had followed him.

The "Rákóczy Song" was popular among the Hungarian people and the wandering gypsy musicians. It was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He was an amateur who had played the flute before the Austrian court, and was known as one learned in music. He learned the Rákóczy tune from a grandchild of Michael Barna, a woman renowned throughout all Hungary for her beauty and fiddling; and her name was Panna Czinka.

Vaczek wrote the tune on paper and gave the manuscript to a fiddler named Ruzsitska, who made of it a greater work, for he broadened it into a march and battle music.

The original melody of Barna was preferred by the Hungarians. Berlioz in his transcription used portions of Ruzsitska's version; he took the true "Rákóczy song" and also Ruzsitska's battle music.

Panna Czinka was edueated musically by a German Kapellmeister at Rozsnyo. When she was fourteen, she married a gypsy who played the "Viola da Gampa," and with her husband and her two brothers went here and there in Hungary. Their performance of the Rákóczy March was sensational. Before her death her band was composed wholly of her sons. When she died, her beloved Amati, which had been given her by the Archbishop of Czáky, was buried with her; for she had asked this.

***

When "The Damnation of Faust" was first performed, Wagner's "Tannhäuser" was not a year old on the stage; Verdi's greatest opera was then "Ernani"; Schumann had still ten years to live; Tschaikowsky was six years old; Brahms was a student of thirteen years.

***

The romantic Berlioz, who was especially romantic in statements of fact, gave an account in his Memoirs of the composition of "The Damnation of Faust." We quote from William F. Apthorp's translation:—

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"It was in the course of this trip to Austria, Hungary, Bohemia, and Silesia,* that I began the composition of my legend of 'Faust,' over the plan of which I had long been ruminating. As soon as I had made up my mind to undertake it, I had also to resolve to write nearly the whole of the libretto myself; the fragments from the French translation of Goethe's 'Faust' by Gérard de Nerval, which I had already set to music twenty years before, and counted on introducing in my new score, after remodelling them, and two or three other scenes, written according to my directions by M. Gandonnière † before I left Paris, did not amount to the sixth part of the work.

"So I tried, while rolling along in my old German post-chaise, to write the verses intended for my music. I began with Faust's invocation to Nature, trying neither to translate nor even to imitate the masterpiece, but merely to draw inspiration from it and to extract what musical substance it contained. . . . Once started, I wrote the verses I needed just as my musical ideas came to me, and I wrote my score with an ease that I have seldom experienced with my other works. I wrote when and where I could,—in my carriage, on the railway, on steamboats, and even in cities, in spite of the various cares occasioned by the concerts I had to give. Thus, in an inn at Passau, on the Bavarian frontier, I wrote the introduction: 'Le vieil hiver a fait place au printemps.' In Vienna I wrote the scene on the banks of the Elbe, Mephistopheles' air, 'Voici des roses,' and the Ballet of the Sylphs. . . . In Pesth, by the light of a gas-jet in a shop, I wrote the choral refrain of the Dance of Peasants, one night that I had lost my way in the town. In Prague I got up in the middle of the night to write a melody that I trembled for fear of forgetting, the chorus of angels in Marguerite's apotheosis:—

Remonte au ciel, âme naïve
Que l'amour ègara.

"In Breslau I wrote the words and music of the Latin students' song:—

Jam nox stellata velamina pandit.

* Berlioz, leaving Paris in October, 1845, with Marie Recio, who afterward became his second wife, arrived at Vienna, November 3. He returned to Paris in May of the next year.—Ed.

† Little is known of Almire Gandonnière. He edited the *Archives de la Banlieue*, a journal of only two numbers, published in July and August, 1846, on the occasion of the elections, and in 1848 he was mentioned as the author of "Tour du Monde," a republican cantata.—Ed.

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"On my return to France, having gone to spend a few days near Rouen, at M. le Baron de Montville's country-seat, I composed the grand terzet:—

Ange adoré, dont le céleste image.

"The rest was written in Paris, but always on the spur of the moment,—at home, at a café, in the Tuileries garden, and even on a curb-stone of the boulevard du Temple. I did not look for my ideas, I let them come; and they presented themselves in the most unforeseen order. When at last the whole sketch of the score was finished, I set to working it all over, to polishing its various parts, to uniting them and welding them together with all the fury of diligence and patience of which I am capable, and to finishing the instrumentation, which had only been briefly indicated up to that time. I look upon this work as one of the best I have produced; the public, so far, seems to agree with me.

"It was nothing to have written it, I had to bring it out; and it was then that my troubles and misfortunes began. Copying the orchestral and vocal parts cost me a huge sum; then the numerous rehearsals I had with the performers and the exorbitant price of sixteen hundred francs I had to pay for the rent of the Opéra-Comique theatre, the only place that was then at my disposal, drew me into an enterprise that could not help ruining me. But I kept on, buoyed up by a specious argument that any one would have made in my place: 'When I gave "Roméo et Juliette" for the first time at the Conservatoire,' I said to myself, 'the eagerness of the public to come and hear it was such that we had to sell *lobby tickets* to give standing-room to the overflow when the hall was full; and, in spite of the enormous expense of the performance, a small profit was left for me. Since then my name has grown in public estimation, the noise of my successes abroad gives it, moreover, an authority which it formerly lacked; the subject of "Faust" is quite as famous as that of "Roméo," it is generally believed to be sympathetic to me, and that I have treated it well. So everything makes me hope that there will be a great curiosity to hear this new work, which is on a larger scale and more varied in tone than its predecessors, and that the expenses will at least be covered.' . . . Illusion! Years had gone by since the first performance of 'Roméo et Juliette,' during which the indifference of the Paris

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public for everything concerning the arts and literature had made incredible progress. Already at this time it had so lost interest, especially in a musical work, that it refused to shut itself up by daylight (I could not give my concerts in the evening) in the Opéra-Comique theatre, to which the world of fashion hardly ever goes in any case. It was the end of November,* it was snowing, the weather was frightful; I had no fashionable singer to sing Marguerite; as for Roger, who sang Faust, and Herman Léon, who took the part of Mephistopheles, they were heard every day at that same theatre, and they were not *fashionable* either The upshot was that I gave 'Faust' twice to half a house. The swell Paris public, the public that goes to concerts and is supposed to care for music, stayed quietly at home, with as little thought of my music as if I had been the most obscure pupil at the Conservatoire; and there was no more of an audience at the Opéra-Comique at these two performances than there would have been if the flimsiest opera in its repertory had been given."

The press, however, was not on the whole unfavorable.

Berlioz added: "I was ruined and I owed a considerable sum which I did not have." Bertin advanced him one thousand francs from the treasury of the *Journal des Débats*, of which Berlioz was the music critic; friends gave him money, some four hundred francs, some five hundred; Friedland and Sax advanced him twelve hundred francs apiece, and the publisher Hetzel one thousand, so that he could journey to Russia. Balzac said to him: "You will come back with one hundred and fifty thousand francs: I know the country; you cannot bring back less." Berlioz answered this in his Memoirs: "The reader will soon see that if my concerts at St. Petersburg and Moscow produced more than I had hoped, I *could*, however, bring back much less than the one hundred and fifty thousand francs predicted by Balzac."

* The first concert was announced for November 29, 1846. It did not take place till December 6.—Ed.

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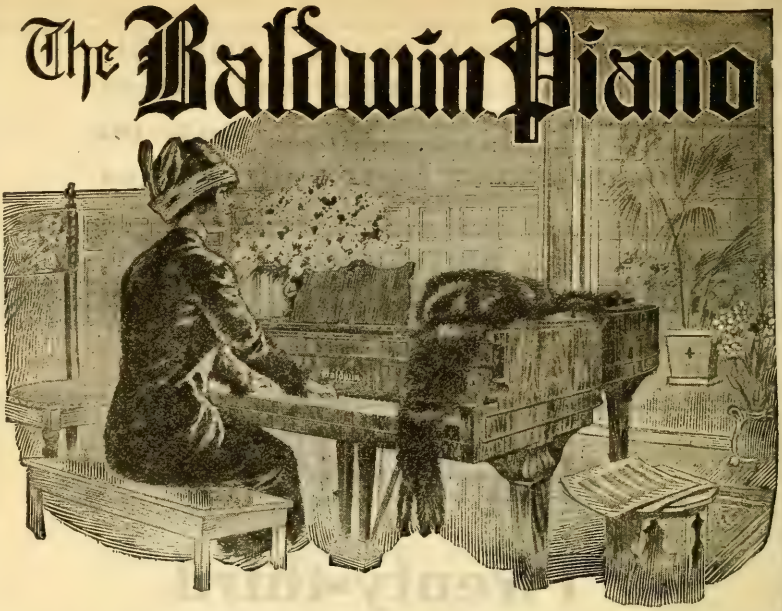
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Beethoven . . . . Symphony No. 4, in B-flat major, Op. 60

I. Adagio; Allegro vivace.
II. Adagio.
III. Allegro vivace; Trio: Un poco meno allegro.
IV. Finale: Allegro ma non troppo.

C. P. E. Bach . . . . Symphony in E-flat major, No. 2

I. Allegro di molto.
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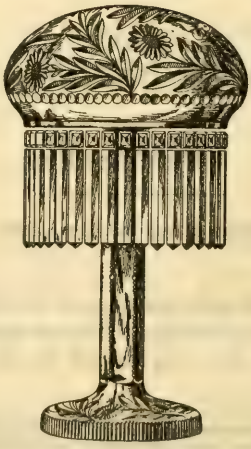
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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottebohm found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us; but the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a very different character. There is not a single sketch for the Fourth Symphony in any one of the books of Beethoven that have come down to us. The symphony was probably invented and composed in the summer of 1806.

After the performance of the "Eroica" Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, "Fidelio" was performed for the first time, before an audience largely composed of

* The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.

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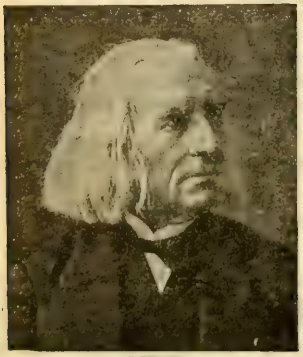
French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunsvik, and he visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunsviks, he found that he loved Therese and that his love was returned.* Some therefore account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Therese. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." We do not see the force of this reasoning.

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on the manuscript which belongs to the Mendelssohn family: "Sinfonia 4ta 1806. L. v. Bthvn."

This we do know: that, while Beethoven was visiting Prince Lichnowsky at the latter's Castle Grätz, the two called on Franz Count Oppersdorf, who had a castle near Grossglogau. This count, born in 1778, rich and high-born, was fond of music, and he had at this castle a well-drilled orchestra, which then played Beethoven's Symphony in D major in the presence of the composer. In June, 1807, he commissioned Beethoven to compose a symphony, paid him two hundred florins in advance and one hundred and fifty florins more in 1808. Beethoven accepted the offer, and purposed to give the Symphony in C minor to the count; but he changed his mind, and in November, 1808, the count received, not the symphony, but a letter of apology, in which Beethoven said that he had been obliged to sell the symphony which he had composed for him, and also another,—these were probably the Fifth and the Sixth,—but that the count would receive soon the one intended for him. The Fifth and Sixth were dedicated respectively to Prince Lobkowitz and Count Rasumowsky.

* See "Beethoven's unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890), and Prod'homme's "Symphonies de Beethoven" (Paris, 1906). Also see Entr'acte in the Programme Book of the Boston Symphony Orchestra of December 25, 1909.



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Oppersdorf at last received the Fourth Symphony, dedicated to him, a symphony that was begun before he gave the commission; he received it after it had been performed. He was naturally offended, especially as the Fourth Symphony at first met with little favor. He did not give Beethoven another commission, nor did he meet him again, although Beethoven visited again at the Castle Grätz in 1811. The count died January 21, 1818.

***

The Fourth Symphony was performed for the first time at one of two concerts given in Vienna about the 15th of March, 1807, at Prince Lobkowitz's. The concert was for the benefit of the composer. The *Journal des Luxus und der Moden* published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The symphony was also played in public at a charity concert at the Burg Theatre, Vienna, on November 15, 1807, when it was conducted by the composer. The correspondent of Kotzebue's *Freimüthige* (January 14, 1808) wrote: "Beethoven has composed a new symphony, which has pleased at least his furious admirers, and an overture to Collin's 'Coriolanus,' which has pleased everybody."

Toward the end of 1807 the Concerts of Amateurs, a society composed of nobles and bankers, transferred their private concerts from the Mehlgrube to the great hall of the University, and at one of these concerts Beethoven conducted a third performance of the Fourth

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Symphony. A correspondent of the *Allgemeine Musikalische Zeitung* wrote that the symphony, which did not give much pleasure at the theatre, here met with the success that it deserved, as it seemed to him. "For the first Allegro, well worked, is beautiful, fiery, and rich in harmonies. The Menuet and Trio have an original, individual character. It were to be wished that in the Adagio the song were not so divided among the instruments; for such division, even in Eberl's* rich and brilliant Symphony in D minor, often injures the effect."

According to Schindler the new symphony made a marked impression on the audience, and its effect was more decisive than was that of the Symphony in C major eight years before.

The first performance in Boston was probably the one at a concert of the Musical Fund Society on December 8, 1849.

***

The separate orchestral parts of the Fourth Symphony were published in March, 1809,† by the Bureau of Arts and of Industry at Vienna and Budapest. The complete score in octavo, one hundred and ninety-five pages, was published in 1821 with this title: "4^{e} Grande Simphonie en *si bêmol majeur* (B dur) composée et dedidée à Mons^{r} le Comte d'Oppersdorf par Louis Van Beethoven, Op. 60. Partition. Prix 16 Fr. Bonn et Cologne chez N. Simrock, 2078."

* Anton Eberl (1766–1807) was a Viennese composer and pianist, who lived four years in St. Petersburg, and made many concert tours. He wrote five operas, symphonies, concertos, and much chamber and pianoforte music.

† Thayer says 1808, but see the *Intelligenz-Blatt* of the *Allgemeine Musikalische Zeitung*, April, 1809, Col. 35.

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"Here Beethoven abandons wholly the ode and the elegy,"—a reference to the "Eroica" Symphony,—"to return to the less lofty and sombre but perhaps no less difficult style of the Second Symphony. The character of this score is generally lively, nimble, joyous, or of a heavenly sweetness. If we accept the meditative adagio, which serves as an introduction, the first movement is almost entirely given up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads other and more substantial melodies, which thus render the apparently chief idea of the beginning an accessory. This artifice, although it is fertile in curious and interesting results, had already been employed by Mozart and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly new, the first measures of which captivate the attention; this idea, after leading the hearer's mind through mysterious developments, astonishes it by its unexpected ending. It consists of this: after a rather vigorous tutti the first

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violins pick the first theme to pieces, and form with it a pianissimo dialogue with the second violins, which leads to holds on the chord of the dominant seventh in B-natural: each one of these holds is interrupted by two measures of silence, which are filled out only by a light tremolo of kettledrums on B-flat, the enharmonic major third of the fundamental F-sharp. After two apparitions of this nature, the drums are silent to allow the strings to murmur gently other fragments of the theme, and to arrive by a new enharmonic modulation to the chord of the sixth and the fourth of B-flat. The kettledrums then enter on the same note, which is not now a leading note, as it was the first time, but a true tonic, and they continue the tremolo for twenty measures or so. The force of tonality of this B-flat, scarcely perceptible at first, waxes greater and greater as the tremolo is prolonged; then the other instruments, scattering little unfinished bits of phrases in their onward march, lead with the continuous roll of the drums to a general forte in which the perfect chord of B-flat is at last established by the orchestra in its full majesty. This astonishing crescendo is one of the most skilfully contrived things we know of in music: you will hardly find its equal except in that which ends the famous scherzo of the Symphony in C minor. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, for it sets out from piano to arrive at the final explosion without departing from the principal key, while the one whose march we have just described starts from mezzo-forte, is lost for a moment in a pianissimo beneath which are harmonies with vague and undecided coloring, then reappears with chords of a more determined tonality, and bursts out only at the moment when the cloud that veiled this modulation is completely dissipated. You might compare it to a river whose calm waters suddenly disappear and only leave the subterranean bed to plunge with a roar in a foaming waterfall.

"As for the adagio—it escapes analysis. It is so pure in form, the melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely. You are seized, from the first measure, by an emotion which at the end becomes overwhelming in its intensity; and it is only in the works of

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one of these giants of poetry that we can find a point of comparison with this sublime page of the giant of music. Nothing, indeed, more resembles the impression produced by this adagio than that which we experience when we read the touching episode of Francesca da Rimini in the 'Divina Commedia,' the recital of which Virgil cannot hear 'without weeping in sobs,' and which, at the last verse, makes Dante 'fall, as falls a dead body.' This movement seems to have been sighed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

"The scherzo consists almost wholly of phrases in binary rhythm forced to enter into combinations of 3-4 time. This means, frequently used by Beethoven, gives much vigor to the style; the melodic cadences thus become more piquant, more unexpected; and, besides, these syncopated rhythms have in themselves a real charm, although it is hard to explain it. There is pleasure in seeing the time thus pounded into pieces wholly restored at the end of each period, and the meaning of the musical speech, for a while arrested, reach nevertheless a satisfactory conclusion, a complete solution. The melody of the trio, given to wind instruments, is of a delicious freshness; the pace is a little slower than that of the rest of the scherzo, and its simplicity stands out in still greater elegance from the opposition of the little phrases which the violins throw across the wind instruments, like so many teasing but charming allurements.

"The finale, gay and lively, returns to ordinary rhythmic forms; it consists of a jingling of sparkling notes, interrupted, however, by some hoarse and savage chords, in which are shown the angry outbursts which we have already had occasion to notice in the composer."

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Von Weber, in his "Künstlerleben," spoke slightingly of the Fourth Symphony; of the introduction, "full of short detached ideas without relation one to another—three or four notes every quarter hour, which is interesting! Then a muffled drum roll and mysterious viola phrases, all ornamented with a crowd of general pauses and rests: then, after the hearer is resigned by long waiting, the Allegro, a ferocious movement in which especial care is taken that no principal thought is exposed," etc. Von Weber, who put the tirade in the mouth of an organ-blower, conducted this symphony at Prague.

The symphony was performed at Leipsic, December 16, 1810, for the benefit of the widows and the orphans of members of the Musical Institute. The critic of the *Allgemeine Musikalische Zeitung* referred to the Introduction as an Allegro and to the Adagio as an Andante, but pronounced the symphony "*geistreich*," and concluded as follows: "The work is clear, comprehensible and very agreeable and it resembles the first and second symphonies of this master which are highly esteemed and with good reason, rather than the fifth and the sixth." The symphony was played and warmly praised at a Gewandhaus concert in March, 1811.

At Mannheim, where it was produced in the winter of 1811, the symphony was characterized as "Jean Paul in music." At Cassel, where Guhr conducted it in the season of 1815–16, a local critic wrote to the *Allgemeine Musikalische Zeitung:* "It seems to me that the great master, in this as in several of his new works, is extremely bizarre and makes himself unintelligible and even an object of terror to even cultivated dilettanti."

The Philharmonic Society of London performed the Fourth Symphony, perhaps in one of the first years of the establishment of the society (1817; no exact records were kept until 1821), certainly on March 12, 1821.

The first performance at Paris was probably at a concert of the Conservatory, February 21, 1830. A critic wrote for *Figaro:* "It is not that this work of Beethoven is inferior to the majority of his which we know; on the contrary this beautiful work should, it seems

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to us, take its place among his most astonishing creations, but, it must be said, the details in which the composer delights nearly all escaped us. The auditory nerves of the audience had been paralyzed by too sustained attention. We must hear this symphony again before risking a fuller analysis." Now the programme of this concert included a symphony by Haydn, a chorus from "Euryanthe" tinkered by Castil-Blaze, a scene for orchestra and solo violin by Mazas, Weber's "Hunters' Chorus," a pianoforte concerto by Kalkbrenner, and at last the Fourth Symphony. Castil-Blaze after the second performance, April 4, 1830, criticised the symphony with much appreciation, and complained that the finale was played too fast.

The Philharmonic Society of New York played the symphony for the first time, November 24, 1849.

SYMPHONY IN E-FLAT MAJOR, NO. 2 . . CARL PHILIPP EMANUEL BACH

(Born at Weimar, March 8, 1714; died December 14, 1788, at Hamburg.)

Philipp Emanuel Bach, the third son of Johann Sebastian Bach, wrote four symphonies at Hamburg in 1776, and the one in E-flat major is the second of them. The tonalities of the remaining three are D major, F major, and G major, respectively.

The four symphonies were performed for the first time on August 17, 1776, under the direction of the composer, in the Concert Hall

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"auf dem Kamp." The following description was written by one of the audience: "The orchestra was a large one, larger than has been brought together in Hamburg for many years. There were about forty players, made up of our Hamburg musicians and a few amateurs, who performed these incomparable and, in their way, unique symphonies with such accuracy and enthusiasm that Mr. Bach paid, in public, tribute to their skill, and the musical hearers present gave the liveliest expression of their pleasure."

The four symphonies were published in 1780 and dedicated to the Prince of Prussia, a musician and a violoncellist, who was afterward Frederick William II. The Symphony in E-flat major is scored for two flutes, two oboes, two horns, bassoon, first and second violins, violas, "cembalo and violone." The violone, known also as *contrabasso da viola, grosse Viole, grosse Bassgeige*, bass viol, etc., was used in the seventeenth and eighteenth centuries, until it was driven out by the double-bass. It was the bass of the viol family, and, furnished with six strings, stood an octave lower than the viola da gamba. The violone is familiar to audiences in Boston in consequence of its employment by Mr. Dolmetsch in his concerts of ancient music.

The manuscripts of these symphonies are in the Royal Library at Berlin.

The Symphony in E-flat major is in three sections: Allegro di molto, 4-4; Larghetto, 2-4; Allegretto, 2-4.

The form is simple, and the work requires no analysis. The remarks of Sir Hubert Parry concerning Emanuel Bach's symphonies in general may be applied to this one: "In style Emanuel Bach stands singularly alone, at least in his finest examples. It looks almost as if he purposely avoided the form which by 1776 must have been familiar to the musical world. It has been shown that the binary form was employed by some of his contemporaries in their orchestral works, but he seems determinedly to avoid it in the first movements of the works of that year. His object seems to have been to produce striking and clearly outlined passages, and to balance and contrast them one with another according to his fancy, and with little regard to any

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systematic distribution of the succession of key. . . . The opening passages of that in E-flat are hardly less emphatic. They have little connection with the tendencies of his contemporaries, but seem in every respect an experiment on independent lines, in which the interest depends upon the vigor of the thoughts and the unexpected turns of the modulations; and the result is certainly rather fragmentary and disconnected. The slow movement is commonly connected with the first and last either by a special transitional passage or by a turn of modulation and a half-close. It is short and dependent in its character, but graceful and melodious. The last is much more systematic in structure than the first; sometimes in definite binary form, as was the case with the early violin sonatas. It has sometimes been said that Haydn was chiefly influenced by Emanuel Bach, and Mozart by John Christian Bach. At the present time, and in relation to symphonies, it is easier to understand the latter case than the former. In both cases the influence is more likely to be traced in clavier works than in those for orchestra. For Haydn's style and treatment of form bear far more resemblance to most of the other composers whose works have been referred to than to Emanuel Bach. There are certain kinds of forcible expression and ingenious turns of modulation which Haydn may have learnt from him; but their best orchestral works seem to belong to quite distinct families."

Compare with this description the remarks by C. F. Pohl in the seventh chapter of his life of Haydn. Nor should it be forgotten that Emanuel Bach's genius found expression in a manner different from that of any preceding master of the German school; it was freer from formulas, and it has been characterized by Michel Brenet as "the dawn of the modern musical style."

The first performance of this Symphony in Boston was at a concert of the Boston Symphony Orchestra conducted by Dr. Muck, April 11, 1908.

***

Emanuel Bach's Symphony in D major, No. 1, was first performed in Boston at a Philharmonic concert, March 21, 1863. It was performed at a concert of the Orchestral Union, March 25, 1863, and at

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concerts of the Boston Symphony Orchestra, November 26, 1881, and December 22, 1894.

Moses' recitative, "God of my Fathers," with air, "Lord, behold thy Children," from Emanuel Bach's "The Children of Israel in the Desert," was sung in Boston by Mr. Georg Henschel at a Boston Symphony concert, March 1, 1884, and at this concert Mr. Henschel conducted, and a Ballad for violin in F-sharp by him was played by Mr. Bernhard Listemann.

***

Emanuel Bach, known as the "Berlin Bach" or "Hamburg Bach," was destined for the law. His father sent him to the Thomas Schule in Leipsic to study philosophy, and the young man afterward studied law at the Universities of Leipsic and Frankfort-on-the-Oder. His father, Sebastian, did not give him a rigorous musical training, and the son's early inclinations led him to the "*galant*" school of French clavecin music; but when he went to Frankfort he was a cultivated musician and a brilliant performer on the clavecin. At Frankfort he established and conducted a singing society. In 1738 he moved to Berlin and was appointed chamber clavecinist to Frederick the Great, and it was his painful duty to accompany that monarch when he indulged himself in flute diversions. Frederick's musical ardor was cooled somewhat by the Seven Years' War, and Bach left Berlin in 1767 to take G. F. Telemann's place at Hamburg as music director in a church. He held this position to his death, which resulted from pulmonary consumption. Highly respected in life, his death was



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mourned as a public calamity. He was a fertile composer. Gerber gives this list of works composed by him between 1731 and 1787: two hundred and ten solo pieces for clavecin, fifty-two concertos with orchestra, forty-seven trios for various instruments, eighteen symphonies, twelve sonatas for clavecin with accompaniment, nineteen solo pieces for other instruments than the clavecin, three clavecin quartets, one "Magnificat," twenty-two settings of music to the "Passion" text, four works for Easter, three for Michaelmas, and one for Christmas, nine sacred choruses with instrumental accompaniment, five motets, three oratorios, ninety-five songs and choruses. Yet perhaps his greatest work was a literary and pedagogic one: "Versuch über die wahre Art das Clavier zu spielen" (1753–62), the first methodical treatise on clavier playing and valuable to-day for the suggestions concerning taste in performance and for the careful explanation of the manner of performing the ornaments, or *Manieren*, with which clavecin compositions of the last half of the eighteenth century were loaded.

***

Dr. Charles Burney called on Emanuel Bach at Hamburg in 1772, and gave an entertaining description of him as man and musician in his "Present State of Music in Germany, the Netherlands, and United Provinces" (London, 1773).

"Hamburg is not, at present, possessed of any musical professor of great eminence except M. Carl Philip Emanuel Bach; but he is a legion! I had long contemplated, with the highest delight, his elegant and original compositions; and they had created in me so strong a desire to see, and to hear him, that I wanted no other musical temptation to visit this city .... M. Bach received me very kindly, but said that he was ashamed to think how small my reward would be, for the trouble I had taken to visit Hamburg. 'You are come here,' said he, 'fifty years too late.' He tried a new *piano forte*, and in a wild, careless manner, threw away thoughts and execution upon it, that would have set up any one else. He desired me to fix a time for coming again, and said, that he must have me for a whole day to himself, which would not be half sufficient for the exchange of our ideas. He offered to accompany me to every church in Hamburg

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where a good organ was to be found; said he would look out for me some old and curious things; and told me at my departure, that there would be some poor music of his, performed in St. Catherine's Church the next day, which he advised me not to hear. His pleasantry removed all restraint, without lessening that respect and veneration for him, with which his works had inspired me at a distance.

"M. Bach accompanied me to St. Catherine's Church, where I heard some very good music of his composition, very ill performed, and to a congregation wholly inattentive. This man was certainly born to write for great performers, and for a refined audience; but he now seems to be out of his element. There is a fluctuation in the arts of every city and country where they are cultivated, and this is not a bright period for music at Hamburg.

"At church, and in the way home, we had a conversation, which was extremely interesting to me: he told me, that if he was in a place, where his compositions could be well executed, and well heard, he should certainly kill himself, by exertions to please. 'But adieu music! now,' he said, 'these are good people for society, and I enjoy more tranquility and independence here, than at a court; after I was fifty, I gave the thing up, and said, let us eat and drink, for to-morrow we die! and I am now reconciled to my situation; except, indeed, when I meet with men of taste and discernment, who deserve better music than we can give them here; then, I blush for myself, and for my good friends, the Hamburghers.'

"After this, when our conversation turned upon *learned music*, he spoke irreverently of canons, which, he said, were dry and despicable pieces of pedantry, that any one might make who would sacrifice his time to them; but it was ever a certain proof to him of a total want of genius in any one that was fond of such wretched studies and unmeaning productions. . . .

. . . "During his residence at Berlin, M. Bach does not seem to have enjoyed that degree of favor to which his merit entitled him; for though music was extremely cultivated by his Prussian majesty, who supported operas with great expense and magnificence, and who had in his service musicians of the first abilities, yet he honored the style of Graun and Quantz more with his approbation than that of any other of his servants who possessed greater originality and refinement; but his majesty having early attached himself to an instrument which, from its confined powers, has had less good music composed for it than any other in common use, was unwilling, perhaps, to encourage a boldness and



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variety in composition, which his instrument would not allow him to participate.

"Though Bach's style did not insinuate itself into favor at the court of Berlin, it has been imitated and adopted by the performers upon keyed instruments in every other part of Germany. How he formed his style, where he acquired all his taste and refinement would be difficult to trace; he certainly neither inherited nor adopted them from his father, who was his only master; for that venerable musician, though unequalled in learning and contrivance, thought it so necessary to crowd into both hands all the harmony he could grasp, that he must inevitably have sacrificed melody, and expression. Had the son chosen a model, it would certainly been his father, whom he highly reverenced; but as he has ever disdained imitation, he must have derived from nature alone, those fine feelings, that variety of new ideas, and selection of passages, which are so manifest in his compositions.

. . . "It must be owned that the style of this author [C. P. E. Bach] is so uncommon that a little habit is necessary for the enjoyment of it; Quintilian made a relish for the works of Cicero the criterion of a young orator's advancement in his studies; and those of C. P. E. Bach may serve as a touchstone to the taste and discernment of a young musician. Complaints have been made against his pieces, for being *long, difficult, fantastic,* and *far-fetched.* In the first particular, he is less defensible than in the rest; yet the fault will admit of some extenuation; for *length* in a musical composition is so much expected in Germany, that an author is thought barren of ideas, who leaves off till everything has been said which the subject suggests.

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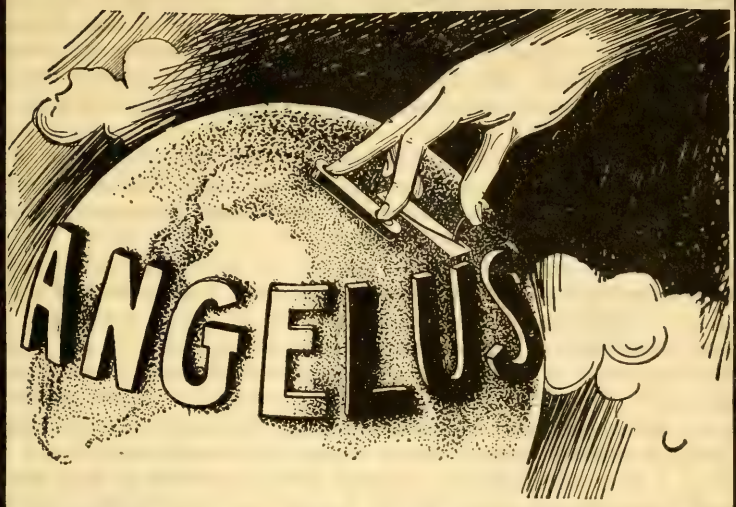
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with all the faults laid to their charge, each line of them, if wire-drawn, would furnish more new ideas than can be discovered in a whole page of many other compositions that have been well received by the public.

"Though M. Bach continued near thirty years at Berlin, it cannot be supposed that he spent his time there very happily. A style of music prevailed totally different from that which he wished to establish; his salary was inconsiderable, and he ranked below several that were greatly inferior to him in merit.

"Frequent opportunities offered during this period for his establishing himself very advantageously elsewhere, some of which he wished to accept; but he could not obtain his dismission: however, his salary, after many years' service, was augmented.

"Indeed, as M. Bach was not a subject of Prussia, it seems as if he might have quitted Berlin whenever he pleased; but as he had married during his residence there and had issue by that marriage, it is supposed that his wife and children, being all subjects of his Prussian majesty, could not retire out of his dominions without his permission. But in 1767 being invited to succeed Telemann as music director at Hamburg after repeated solicitations and petitions, he was allowed to go thither with his family, where he has continued ever since.

"When I went to his house, I found with him three or four rational and well bred persons, his friends, besides his own family, consisting of Mrs. Bach, his eldest son, who practises the law, and his daughter.* The instant I entered, he conducted me up stairs into a large and elegant music room, furnished with pictures, drawings, and prints of more than a hundred and fifty eminent musicians; among whom, there are many Englishmen, and original portraits in oil of his father and grandfather. After I had looked at these, M. Bach was so obliging as to sit down to his *Silbermann clavichord*, and favorite instrument, upon which he played three or four of his choicest and most difficult compositions, with the delicacy, precision, and spirit, for which he is so justly celebrated among his countrymen. In the pathetic and slow movements, whenever he had a long note to express, he absolutely contrived to produce from his instrument, a cry of sorrow and complaint such as can only be effected upon the clavichord, and perhaps by himself.

"After dinner, which was elegantly served and cheerfully eaten, I prevailed upon him to sit down again to a clavichord, and he played, with little intermission, till near eleven o'clock at night. During this time, he grew so animated and *possessed*, that he not only played, but looked like one inspired. His eyes were fixed, his under lip fell, and drops of effervescence distilled from his countenance. He said,

* He has two sons, the youngest of whom studies painting at the academies of Leipsic and Dresden.—C. B.



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if he were to be set to work frequently in this manner, he should grow young again. He is now fifty-nine, rather short in stature, with black hair and eyes, and brown complexion, has a very animated countenance, and is of a cheerful and lively disposition.

"His performance to-day convinced me of what I had suggested before from his works; that he is not only one of the greatest composers that ever existed, for keyed instruments, but the best player, in point of *expression;* for others, perhaps, have had as rapid execution: however, he possesses every style; though he chiefly confines himself to the expressive. He is learned, I think, even beyond his father, whenever he pleases, and is far before him in variety of modulation; his fugues are always upon new and curious subjects, and treated with great art as well as genius.

"He played to me, among many other things, his last six concertos, lately published by subscription, in which he has studied to be easy, frequently I think at the expense of his usual originality; however, the great musician appears in every movement, and these productions will probably be the better received, for resembling the music of this world more than his former pieces, which seem made for another region, or at least another century, when what is now thought difficult and far-fetched, will, perhaps, be familiar and natural.

"There are several traits in the characters of the younger Scarlatti and Emanuel Bach, which bear a strong resemblance. Both were sons of great and popular composers, regarded as standards of perfection by all their contemporaries, except their own children, who dared to explore new ways to fame. Domenico Scarlatti, half a century ago, hazarded notes of taste and effect, at which other musicians have but just arrived, and to which the public ear is but lately reconciled; Emanuel Bach, in like manner, seems to have outstript his age."

* * *

See C. H. Bitter's "C. Ph. Emanuel Bach und W. Friedemann Bach und deren Brüder" (1868) for a full description of Emanuel's life and works.

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Miss GERMAINE ALICE SCHNITZER was born in Paris, May 28, 1887. Her father was by birth an Austrian. When she was seven years old, she attracted the attention of Raoul Pugno by her ability to transpose the Preludes of Bach into any key. Pugno taught her, and when she was fourteen years old, entering the competition at the Paris Conservatory as a pupil of Marmontel, she took one of the four first prizes awarded to women that year for pianoforte playing. The competitors were required to play the first movement of a sonata in D major by Mozart, Schumann's Études Symphoniques, and a piece by Pierné that was played at sight. The other successful competitors were Miss Boutard, Miss Jacquet, and Miss Nosny. Miss Schnitzer went to Vienna, where she studied with Emil Sauer at the Meisterschule of the Conservatory. She took the "Government" prize. In January, 1905, she made her début at Berlin with the Philharmonic Orchestra, and afterwards gave recitals. In March of that year she played at Vienna with the Philharmonic Society. Since then she has given many concerts in Europe and America.

She played for the first time in the United States in Chickering Hall, Boston, December 13, 1906, and gave other recitals in Boston on January 12 and February 1, 1907. Returning to this country, she played at one of Mrs. Hall McAllister's "Musical Mornings," January 11, 1909, and gave a recital on the 20th of that month. Her first appearance here with the Boston Symphony Orchestra was on March 27, 1909 (Liszt's concerto in E-flat major, No. 1).

Miss Schnitzer, visiting this country for the third time, gave a recital in Jordan Hall on January 11, 1913.

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Concerto in E-flat major, No. 1, for Pianoforte and Orchestra.

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was completed probably in 1848 or 1849 from sketches made in the early forties. According to a letter of Hans von Bülow, the concerto was completed in June, 1849. It was revised in 1853 and published in 1857. It was performed for the first time at Weimar, at a court concert in the hall of the Grand Duke's palace during the Berlioz week, February 17,* 1855, when Liszt was the pianist and Berlioz conducted the orchestra.

The first performance in Boston was by Alide Topp,† at an afternoon concert in the first Triennial Festival of the Handel and Haydn Society,

* The date February 16 is given by some biographers of Liszt, but the *Neue Zeitschrift für Musik* (Leipsic, February 23, 1855) says that this concert directed by Berlioz was on February 17 and in honor of the birthday of the Grand Princess-Duchess. The programme included these pieces by Berlioz: "Fest at Capulet's House"; "The Captive" (sung by Miss Genast); "Mephistopheles' Invocation" (sung by von Milde); Chorus of Sylphs and Gnomes and Sylphs' Dance from "Damnation of Faust"; chorus of artists, etc., from "Benvenuto Cellini" (Miss Wolf as Ascanio); and Liszt's concerto (M.S.), played by the composer. The *Revue et Gazette Musicale de Paris* (February 25, 1855) also gives February 17 as the date. J. G. Prodhomme, in "Hector Berlioz" (1905), says: "The concerts of Berlioz at Weimar took place February 17–21."

† Alide (or Alida) Topp was a pupil of von Bülow, who wrote to Julius Stern in May, 1863, that her parents at Stralsund were anxious for her to take private lessons of him. Stern was at the head of a conservatory in Berlin where von Bülow was then engaged as a teacher, and by the terms of contract von Bülow was not allowed to give private lessons. Von Bülow asked that Alide might be an exception to the rule: "I do not think that she now needs any other instruction than mine." He prophesied that she would bring him reputation, and said that he would not ask pay for her lessons. Her name was recorded in 1861–62 as a pupil of Stern's Conservatory; and von Bülow mentioned her in his report as "the most talented and industrious pupil" he had found in the Conservatory. In 1864 he wrote to Dr. Gille: "She is for me what I am for Liszt." She played Liszt's sonata at the Tonkünstler-Versammlung of 1864 at Carlsruhe, and Liszt then characterized her as "a marvel." Nor was he afraid to praise her in his letters to the Princess Carolyne Sayne-Wittgenstein (vol. iii. pp. 35, 37). Miss Topp's first appearance in Boston was at the same Handel and Haydn Festival, at an afternoon concert, May 6, when she played Schumann's concerto. Mr. John S. Dwight was moved to write of her: "Youth and grace and beauty, the glow of artistic enthusiasm, blended with the blush of modesty, won quick sympathy." She was, indeed, a beautiful apparition. Yet she could not persuade Mr. Dwight by her performance that Liszt's concerto was worth while; "for anything more wilful, whimsical, *outrée*, far-fetched than this composition is, anything more incoherent, uninspiring, frosty to the finer instincts, we have hardly known under the name of music."



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May 9, 1868. The first performance at a concert of the Philharmonic Society, New York, was on April 20, 1867, when S. B. Mills was the pianist.

The concerto is dedicated to Henri Litolff, and the orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two horns, two trumpets, two bassoons, three trombones, kettledrums, triangle, cymbals, strings.

The score and the edition for two pianofortes were published in May, 1857; the orchestral parts in June, 1872.

The form is free. A few important themes are exposed, developed, and undergo many transformations in rhythm and tempo.

The first and leading theme is at once given out decisively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing, "Das versteht ihr alle nicht!" but, according to von Bülow and Ramann, "Ihr könnt alle nichts!" This theme may be taken as the motto of the concerto. The opening is Allegro maestoso, tempo giusto, 4-4.

The second theme, B major, Quasi adagio, 12-8, is first announced by muted 'cellos and double-basses and then developed elaborately by the pianoforte. There are hints of this theme in the preceding section.

The third theme, E-flat minor, Allegretto vivace, 3-4, in the nature of a scherzo, is first given to the strings, with preliminary warning and answers of the triangle, which, the composer says, should be struck with delicately rhythmic precision. The fourth theme is rather an answer to the chief phrase of the second than an individual theme.

The scherzo tempo changes to Allegro animato, 4-4, in which use is made chiefly of the motto theme. The final section is an Allegro marziale animato, which quickens to a final presto.

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Liszt wrote at some length concerning this concerto in a letter to Eduard Liszt,* dated Weimar, March 26, 1857:—

"The fourth movement of the Concerto from the Allegro marziale corresponds with the second movement, Adagio. It is only an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance through the score. This kind of *binding together* and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The trombones and basses take up the second part of the motive of the Adagio (B major). The pianoforte figure which follows is no other than the reproduction of the motive which was given in the Adagio by flute and clarinet, just as the concluding passage is a Variante and working up in the major of the motive of the scherzo until finally the first motive on the dominant pedal B-flat, with a shake-accompaniment, comes in and concludes the whole.

"The scherzo in E-flat minor, from the point where the triangle begins, I employed for the effect of contrast.

"As regards the triangle I do not deny that it may give offence,

*Eduard Liszt was the younger half-brother of Franz Liszt's father, but Liszt called him cousin as well as uncle. Eduard became Solicitor-general at Vienna, where he died February 8, 1879. Liszt was exceedingly fond of him, and in March, 1867, turned over to him the hereditary knighthood.

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especially if struck too strong and not precisely. A preconceived disinclination and objection to instruments of percussion prevails, somewhat justified by the frequent misuse of them. And few conductors are circumspect enough to bring out the rhythmic element in them without the raw addition of a coarse noisiness, in works in which they are deliberately employed according to the intention of the composer. The dynamic and rhythmic spicing and enhancement, which are effected by the instruments of percussion, would in more cases be much more effectually produced by the careful trying and proportioning of insertions and additions of that kind. But musicians who wish to appear serious and solid prefer to treat the instruments of percussion *en canaille*, which must not make their appearance in the seemly company of the Symphony. They also bitterly deplore, inwardly, that Beethoven allowed himself to be seduced into using the big drum and triangle in the Finale to the Ninth Symphony. Of Berlioz, Wagner, and my humble self, it is no wonder that 'like draws to like,' and, as we are treated as impotent *canaille* amongst musicians, it is quite natural that we should be on good terms with the *canaille* among the instruments. Certainly here, as in all else, it is the right thing to seize upon and hold fast [the] mass of harmony. In face of the most wise proscription of the learned critics, I shall, however, continue to employ instruments of percussion, and think I shall yet win for them some effects little known." (Englished by Constant Bache.)

* * *

Concerning a report that Joachim Raff orchestrated this concerto see Theodor Müller-Reuter's "Lexikon der deutschen Konzertliteratur," p. 346.

* * *

This eulogy of the triangle was inspired by the opposition in Vienna when Pruckner played the concerto in that city (season of 1856–57). Hanslick damned the work by characterizing it as a "Triangle Concerto," and for some years the concerto was therefore held to be impossible. It was not played again in Vienna until 1869, when Sophie Menter

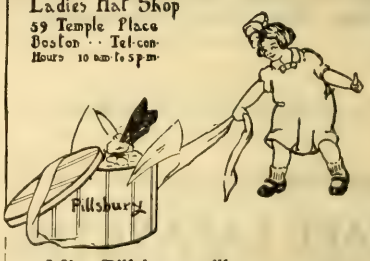
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paid no attention to the advice of the learned and her well-wishers. Rubinstein, who happened to be there, said to her: "You are not going to be so crazy as to play this concerto? No one has yet had any luck with it in Vienna." Bösendorfer, who represented the Philharmonic Society, warned her against it. To which Sophie replied coolly in her Munich German: "Wenn i dös nit spielen kann, spiel i goar nit—i muss ja nit in Wien spielen" ("If I can't play it, I don't play at all—I must not play in Vienna"). She did play it, and with great success.

Yet the triangle is an old and esteemed instrument. In the eighteenth century it was still furnished with metal rings, as was its forbear, the sistrum. The triangle is pictured honorably in the second part of Michael Prätorius' "Syntagma musicum" (Part II., plate xxii., Wolffenbüttel, 1618). Haydn used it in his military symphony, Schumann in the first movement of his B-flat symphony; and how well Auber understood its charm!

We read in the Old Testament (2 Sam. vi. 5): "And David and all the house of Israel played before the Lord on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals"; but should not the word "manghanghim" be translated "sistrums," not "cymbals"? The sistrum* jingled at the wanton and mysterious feasts of Isis as well as in the worship of Cybele. It was believed that if Ceres were angry at her priestess she struck her blind with a sistrum. Petronius tells us that it had the power of calming a storm. Jubas says that the instrument was invented by the Syrians, but Neanthes prefers the poet Ibycus as the inventor. Cleopatra used to wear the apparel of Isis, but is it true that at the battle of Actium she cheered her men by the sound of the sistrum, or is Virgil's line, "Regina in mediis patrio vocat agmina sistro," an unworthy sneer at that wonder of wonders?

***

The concerto has been played at concerts of the Boston Symphony Orchestra in Boston by Adèle Margulies (October 17, 1885); Julia

* For a long and learned discussion whether the sistrum should be included in the cymbal family, see F. A. Lampe, "De Cymbalis veterum" (L. 1, c. 21, Utrecht, 1703).

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Rivé-King (October 16, 1886); Adele aus der Ohe (May 21, 1887, January 16, 1897); Ignace Paderewski (November 19, 1895); Mark Hambourg (January 24, 1903); George Proctor (January 30, 1904); Rudolph Ganz (March 24, 1906); Moritz Rosenthal (December 1, 1906); Olga Samaroff, April 4, 1908; Germaine Schnitzer (March 27, 1909); Rudolph Ganz (October 21, 1911, at a memorial concert,—centenary of Liszt's birthday, October 22). It has been played in Boston by Rosenthal (his first appearance in the United States, November 9, 1888), d'Albert (November 30, 1889), Doerner (February 18, 1892), De Pachmann (Pension Fund concert, November 27, 1904), and others, and even on a Jankó keyboard (Mathilde Rüdiger, December 20,1893).

OVERTURE TO THE OPERA, "THE SOLD BRIDE" . FRIEDRICH SMETANA

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866. The overture was played in Boston for the first time at a concert of the Boston Symphony Orchestra, December 31, 1887. It has also been played at these concerts, March 23, 1889, January 15, 1898, March 10, 1900, January 30, 1904, April 27, 1907, November 6, 1909.

The overture, which, according to Hanslick, might well serve as prelude to a comedy of Shakespeare,—and indeed the overture has been entitled in some concert halls "Comedy Overture,"—is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic

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action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas, and first 'cellos, and second 'cellos and double-basses. The exposition is succceeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

***

Smetana began to compose the opera in May, 1863. He completed the work March 15, 1866.

***

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at

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Prague, November 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori v Cechach," or "Die Brandenburger in Böhmen," but it was not performed until January 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The libretto of Smetana's first opera was undramatic, improbable, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said: "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

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When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus in praise of beer, an air for Marenka, and a dance (Skoena). The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant; * so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibition at Vienna in 1892 (June 1).† As Hlavác says:‡ "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, 'How is it possible that such genius was not recognized long ago?' For, as far as Austria is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had no idea of the importance of his creations. . . . There is something in 'Die verkaufte Braut' which satisfies every one. The Wagnerian can find nothing to object to, the lover of melody is more than happy, and friends and partisans of healthy artistic realism applaud vociferously. Not that Smetana is to be looked up to as the long-sought, universal musical genius, who has accomplished the union and perfect reconciliation of all the different theories of music. Smetana, in his high understanding of art, clearly and rightly estimated all these theories and appropriated them to his own use. This had no influence, however, on his inventive power; the effect was seen only in the expression of his thought; for he remained his own master in spite of all influences. This, all admit, even the speculator in coincidences and the hunter after imitations. The charm of Smetana to the outside world lies in the fact that, while the national character remains the foundation of his thought, he knew how to clothe the national Bohemian music in modern and high forms, and at the same time

* Also known as the "sedálk" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

† Adolf Tschech, whose real name was Taussig, conductor of Czech operas at this exhibition, died late in 1903 at Prague at the age of sixty-three.

‡ Translated into English by Josephine Upson Cady.

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remain truly original, always himself, always Smetana. And so 'Die verkaufte Braut' has become a national comic opera, which, in the outlining of a dramatic depiction of village life in Bohemia, is true in the action and music, without turning the realistic side of it into the realism of a 'Mala Vita' * or 'Santa Lucia.' In this truly artistic moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also 'Pagliacci,' he did not turn to the tragical, as Mascagni and Leoncavallo have done."

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

It was announced in the summer of 1903 that "The Sold Bride" would be produced for the first time in the United States and in English at the Metropolitan Opera House, New York, by Mr. Conried, in the course of the next season. Mr. Charles Henry Meltzer Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine. This version of the opera has not yet been performed.

The first performance of "Der verkaufte Braut" in America was at the Metropolitan Opera House, New York, February 19, 1909: Marie, Emmy Destinn; Kathinka, Marie Mattfield; Hans, Carl Jorn; Kruschina, Robert Blass; Kezal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle L'Huiller; Muff, Ludwig Burgstaller. Gustav Mahler conducted.

The other operas of Smetana are "Dalibor," † serious opera in three acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival

* "Mala Vita," opera by Umberto Giordano (Rome, February 21, 1892, revived at Milan in 1897 as "Il Vito"). "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, November 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,—"Mala Vita" in 1892, "A Santa Lucia" in 1893.

† The New York *Tribune* of October 11, 1909, published the following cable despatch, date Berlin, October 10: "Smetana's opera 'Dalibor' was sung for the first time in Germany to-night at the royal opera house and led to a minor anti-Czech demonstration from the cheaper seats where the minority maintained a persistent hissing. The production was due to the desire of Emmy Destinn, who is of Czech origin, to sing her countryman's music on the Berlin stage. Protests appeared in the press against the performance on account of the Czech hostility to Germans in Bohemia and against extending the hospitality of royal theatres to Czech art. The opera house, however, was crowded with a fashionable audience, which enthusiastically applauded Smetana's work and Mme. Destinn's fine singing in the part of Milada."

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opera in three acts, book by Wenzig, Prague, June 11, 1881; "Dve Vdovy" ("The Two Widows"), founded by Emanuel Züngel on a comedy by Mallefilles, Prague, March 27, 1874, revised in 1877; "Hubicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska, Prague, November 7, 1876; "Tajemstvi" ("The Secret"), comic opera, book by Eliska Krasnohorska, September 18, 1878; "Certova stena" ("The Devil's Wall"), comic opera, book by Eliska Krasnohorska, Prague, October 29, 1882. The opera "Viola," founded on Shakespeare's "Twelfth Night," begun in 1876, and in the composer's mind just before madness came upon him, was not finished. Fifteen pages of the manuscript were fully scored, and fifty pages include the voice parts with an accompaniment of string quartet, but with the other orchestral parts unfilled. The title "comic opera," given to some of the operas, should not mislead one: the librettos include serious, even tragic, situations; thus the story of "The Secret" is not unlike that of Erckmann-Chatrian's "Les Rantzau," chosen by Mascagni for operatic use (Florence, November 10, 1892).

Smetana's operas have been performed at Prague in cycle form.

The reader interested in Czech music and musicians is referred to "Smetana," an excellent biography by William Ritter, Paris, 1908; "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohème," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900); and articles in the *Mercure Musical* (Paris) of February and March, 1907.

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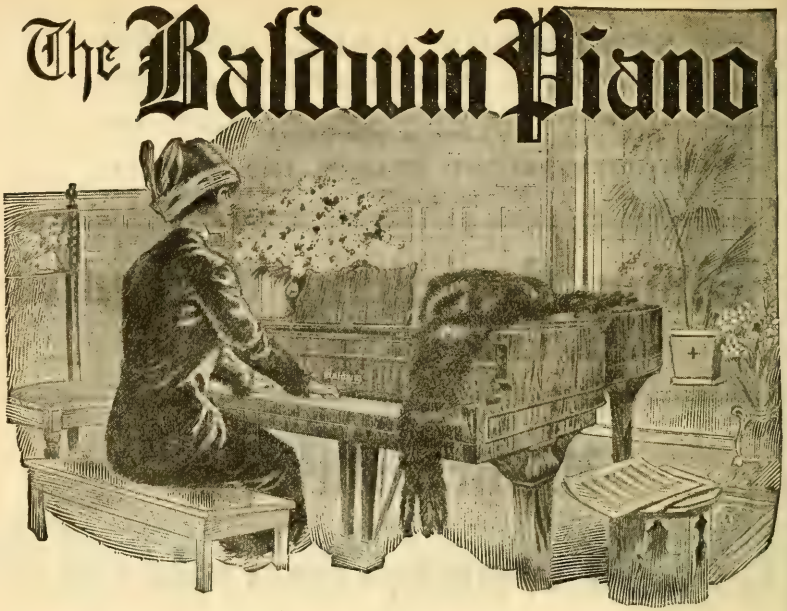
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I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

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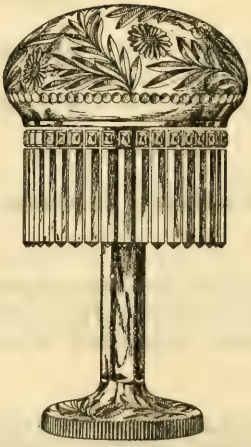
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SYMPHONY IN C MINOR, NO. 1, OP. 68 . . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Just when Brahms began to make the first sketches of this symphony is not known.

In 1862 Brahms showed Albert Dietrich an early version of the first movement of the symphony. Brahms was then sojourning at Münster.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877."

The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present.

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		XXI.	SUGGESTION IN MUSIC

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The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

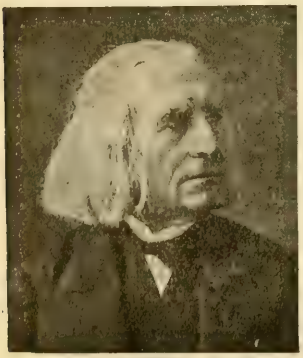
The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development, wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, poco sostenuto, brings the end.

The second movement, Andante sostenuto, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante,



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and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism; it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

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OVERTURE TO THE OPERA, "RIENZI, THE LAST OF THE TRIBUNES."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi."* And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now mounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less then absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began

* Bulwer's novel was published at London in three volumes in 1835.

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to compose the music late in July of the same year. He looked toward Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture to "Rienzi" was completed October 23, 1840.

The opera was produced at the Royal Saxon Court Theatre, Dresden, October 20, 1842. The cast was as follows: Rienzi, Tichatschek; Irene, Miss Wüst; Steffano Colonna, Dettmer; Adriano, Mme. Schröder-Devrient; Paolo Orsini, Wächter; Raimondo, Vestri; Baroncelli, Reinhold; Cecco del Vecchio, Risse; a Messenger of Peace, Thiele. Reissiger conducted. The performance began at six P.M., and the curtain did not fall until after midnight. The orchestra consisted of from sixty to seventy players, and the strings were somewhat overbalanced by the wind instruments. Lipinski was concert-master. The chorus numbered forty-four, but for the finales the garrison choir was drawn upon. Wagner received as an honorarium three hundred thalers,

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about two hundred and twenty-five dollars. The ordinary fee for an opera was twenty louis d'or.

The first performance of the opera in America was at the Academy of Music, New York, March 4, 1878. The cast was as follows: Adriano, Eugenia Pappenheim; Irene, Miss Alexandre Herman; Rienzi, Charles R. Adams; Paolo Orsini, A. Blum; Steffano Colonna, H. Wiegand; Raimondo, F. Adolphe; a Messenger of Peace, Miss Cooney. The conductor was Max Maretzek.

The first performance of the overture in Boston was from manuscript, November 19, 1853.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, one serpent, two valve trumpets, two plain trumpets, three trombones, one ophicleide, kettledrums, two snare-drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

All the themes of the overture are taken from the opera itself. The overture begins with a slow introduction, molto sostenuto e maestoso, D major, 4-4. It opens with "a long-sustained, swelled and diminished A on the trumpet," in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. The majestic cantilena of the violins and the 'cellos is the theme of Rienzi's prayer in the fifth act. The development of this theme is abruptly cut off by passage-work, which leads in crescendo to a fortissimo return of the theme in the brass against ascending series of turns in the first violins. The development of the theme is again interrupted, and recitative-like phrases lead to a return of the trumpet call, interspersed with tremolos in the strings. The last prolonged A leads to the main body of the overture.

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This begins Allegro energico, D major, 2-2, in the full orchestra on the first theme, that of the chorus, "Gegrüsst sei hoher Tag!" at the beginning of the first finale of the opera. The first subsidiary theme enters in the brass, and it is the theme of the battle hymn ("Santo spirito cavaliere") of the revolutionary faction in the third act. A transitional passage in the 'cellos leads to the entrance of the second theme,—Rienzi's prayer, already heard in the introduction of the overture,—which is now given, allegro, in A major, to the violins. The "Santo spirito cavaliere" theme returns in the brass, and leads to another and joyful theme, that of the stretto of the second finale, "Rienzi, dir sei Preis," which is developed with increasing force.

The free fantasia is short, and is devoted almost wholly to a stormy working-out of the "Santo spirito cavaliere" theme. The third part of the movement is a shortened repetition of the first; the battle hymn and the second theme are omitted, and the first theme is followed immediately by the motive, "Rienzi, dir sei Preis," against which trumpets and trombones play a sonorous counter-theme, which is very like the phrase of the nobles, "Ha, dieser Gnade Schmach erdrückt das stolze Herz!" in the second finale. In the coda, molto più stretto, the "Santo spirito cavaliere" is developed in a most robust manner.

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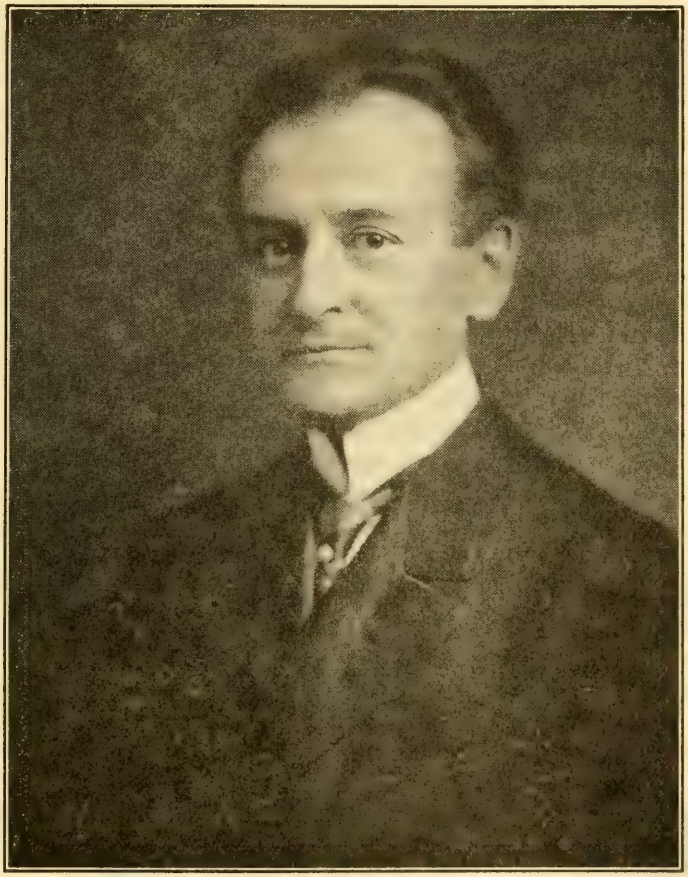
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Prelude to "Tristan and Isolde" . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865;* the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886;† the first performance in Boston was at the Boston Theatre, April 1, 1895.‡

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

† The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡ The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.

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piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, strings

The first performance of the Prelude and Love Death in Boston was at a Theodore Thomas concert on December 6, 1871.

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"Prelude to Parsifal" . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The prelude to "Parsifal" was composed at Bayreuth in September, 1877. The first performance was in private at the hall of the Villa Wahnfried at Bayreuth, December 25, 1878, to celebrate the birthday of Cosima Wagner. It was performed as a morning serenade by the Meiningen Court Orchestra, led by Wagner. The performance was repeated the evening of the same day, when guests were invited. The programme then included also the Siegfried Idyl, the Prelude to "Lohengrin," and pieces by Beethoven, all led by Wagner. The next performance was also a private one, in the Royal Court Theatre at Munich in November, 1880, at the wish of King Ludwig II., and Wagner conducted.

The first performance in public was at the production of the festival play, as noted below

The first public concert performance was at Breslau, September 1, 1882, at a Richard Wagner concert organized by Angelo Neumann and conducted by Anton Seidl.

The score and orchestral parts were published in October, 1882.

"Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Parsifal, Hermann Winkelmann; Amfortas, Theodor Reichmann; Titurel, August Kindermann; Klingsor, Karl Hill; Gurnemanz, Emil Scaria; Kundry, Amalie Materna. Hermann Levi conducted. Wagner's version of the story of Percival, Parzival, or, as he prefers, Parsifal, is familiar to all. There is no need in a description of the

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Prelude to this music-drama of telling the simple tale or pondering its symbolism. The ethical idea of the drama is that enlightenment coming through conscious pity brings salvation. The clearest and the sanest exposition of the Prelude is that included by Maurice Kufferath in his elaborate essay, "Parsifal" (Paris: Fischbacher, 1890). I give portions of this exposition in a condensed form.

The *Leit-motiv* system is here followed rigorously. The *Leit-motiv* is a well-defined melody, or a rhythmic and melodic figure, sometimes even a simple succession of harmonies, which serve to characterize an idea or a sentiment and, combined in various ways, form, by repetition, juxtaposition, or development, the thread of the musical speech.

The prelude of "Parsifal" presents at once some of the most important and characteristic themes of the music-drama that follows; and, as do all Wagnerian preludes, it plunges the hearer into the particular atmosphere of the play.

Without preparation the Prelude opens with a broad melodic phrase, which is sung later in the great religious scene of the first act, during the mystic feast, The Lord's Supper.

Take and drink of my blood,
'Tis of our love the token,
Take of my body and eat,
'Twas for sinners once broken.

This phrase is sung, at first without accompaniment, in unison by violins, 'cello, English horn, clarinet, bassoon, sehr langsam (Lento assai), A-flat major, 4-4. This motive is repeated by trumpet, oboes, and half the first and second violins in unison against rising and falling arpeggios in the violas and remaining violins, repeated chords for flutes, clarinets, and English horn, and sustained harmonies in bassoons and

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horns. This theme is known as the motive of the Last Supper. The second phrase of the motive is given out and repeated as before.

Without any other transition than a series of broken chords, the trombones and the trumpets give out the second theme, the Grail motive, because it serves throughout the music-drama to characterize the worship of the holy relic. It is a very short theme, which afterwards will enter constantly, sometimes alone, sometimes in company with other themes, often modified in rhythm, but preserving alway its characteristic harmonies. As Mr. William J. Henderson says: "The second theme of the Prelude is that of the Grail itself, which is here presented to us in a different musical aspect from that of the 'Lohengrin' score. There the Grail was celebrated as a potency by which the world was aided, while here it is brought before us as the visible embodiment of a faith, the memento of a crucified Saviour." This theme is not original with Wagner. The ascending progression of sixths, which forms the conclusion of the theme, is found in the Saxon liturgy and is in use to-day in the Court Church at Dresden. Mendelssohn employed it in the "Reformation" symphony: therefore, zealous admirers of Mendelssohn have accused Wagner of plagiarism. The two masters, who knew Dresden well, probably were struck by the harmonic structure of this conclusion, and they used it,



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each in his own way. Any one can have a personal right to this simple formula. The true inventor of the "Amen" is unknown. The formula has been attributed to Silvani. Its harmonic nature would indicate that it belongs to the seventeenth century, but there are analogous progressions in Palestrina's masses. The Grail motive is repeated twice.

Then, and again without transition, but with a change of tempo to 6-4, comes the third motive, that of Belief. Here, too, is a well-defined and developed melody of six measures. The initial figure is repeated every two measures with ever-changing harmonies and a conclusion in the last measure. The brass first proclaims it, and there are two different repetitions, as a categorical affirmation. The melody is then developed.

The strings take up the Grail theme. The Belief motive reappears four times in succession, in different tonalities: at first it is heard from flutes and horns; then from the strings; then from the brass (fortissimo and in 9-4), with a prolongation of certain notes, to the accompaniment of tremulous strings; the fourth time, and softly, from wood-wind instruments. "An orchestral hearing is necessary for the full appreciation of the variety of expression which the nuances and the diversity of the instrumentation give to this phrase, now energetic and even savage, now caressing or mysterious, mystic, as it is in turn proclaimed by the brass, spoken by strings and wood-wind instruments, or sung by children's voices as in the finale of the first act, where it has an important part in the sanctuary scene

A roll of drums on A-flat is accompanied by a tremolo of double basses, giving the contra F. The first motive, the "Lord's Supper," enters first (wood-wind, afterward in the violoncellos). This time the motive is not completed. Wagner stops at the third measure and

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takes a new subject, which is repeated several times with increasing expression of sorrow. There is, then, a fourth theme derived from the Lord's Supper motive. The first two measures, which are found in simpler form and without the appoggiatura in the Supper theme, will serve hereafter to characterize more particularly the Holy Lance that pierced the side of Christ and also caused the wound of Amfortas,—the lance that drew the sacred blood which was turned into the communion wine; the lance that fell into the hands of Klingsor, the Magician.

At the moment when this fourth theme, which suggests the sufferings of Christ and Amfortas, bursts forth from the whole orchestra, the Prelude has its climax. This Prelude, like unto that of "Lohengrin," is developed by successive degrees until it reaches a maximum of expression, and then there is a diminuendo to pianissimo.

Thus the synthesis of the whole drama has been clearly exposed. That which remains is only a peroration, a logical, necessary conclusion, brought about by the ideas expressed by the different themes. It is by the sight of suffering that Parsifal learns pity and saves Amfortas. It is the motive of the Lord's Supper that signifies both devotion and sacrifice; that is to say, Love, and Love is the conclusion. The last chords of the expiring lament lead back gently to the first two measures of the Lord's Supper motive, which, repeated from octave to octave on a pedal (E-flat), end in a series of ascending chords, a prayer, or a supplication. Is there hope? The drama gives the answer to this question full of anguish.

The Prelude is scored for three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

The first performance of the prelude in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Henschel, November 11, 1882.

The first performance of "Parsifal" as an opera outside of Bayreuth was at the Metropolitan Opera House, New York, Mr. Heinrich Conried, director, December 24, 1903. Mr. Alfred Hertz conducted. The cast was as follows: Kundry, Milka Ternina; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.



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The first performance in Boston was in English—the first performance in English on any stage—at the Tremont Theatre by Mr. Henry W. Savage's company, October 17, 1904. Mr. Walter H. Rothwell conducted. The cast was as follows: Kundry, Mme. Kirkby-Lunn; Parsifal, Alois Pennarini; Amfortas, Johannes Bischoff; Gurnemanz, Putnam Griswold; Titurel, Robert K. Parker; Klingsor, Homer Lind.*

The first performance in German in Boston was on March 7, 1905, at the Boston Theatre by the Metropolitan Opera House Company of New York. Mr. Hertz conducted. The cast was as follows: Kundry, Mme. Nordica; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

"Parsifal" was performed in German at the Boston Opera House by the Metropolitan Opera House Company of New York, January 15, 1910. Kundry, Olive Fremstad;† Parsifal, Carl Burrian; Amfortas, Clarence Whitehill; Gurnemanz, Allen Hinckley; Titurel, Herbert Witherspoon; Klingsor, Otto Goritz. Mr. Hertz conducted.

"Parsifal" was performed here in concert form under the direction of Mr. Lang, April 15, 1891, with Mrs. Mielke, Messrs. Dippel, Reichmann, Meyn, and Fischer. The orchestra was from the Metropolitan Opera House, New York. It was performed under Mr. Lang, May 4, 1892, with the substitution of Mr. Henschel for Mr. Reichmann. It was performed under Mr. Lang's direction in Symphony Hall, January 6, 1903, with Mrs. Kirkby-Lunn, Emil Gerhäuser, Anton Van Rooy, Robert Blass, and Mr. Mühlmann (who sang the music of Klingsor and Titurel).

* On October 18, 1904, the cast was as follows: Kundry, Mme. Hanna Mara; Parsifal, Francis Maclennan; Amfortas, Franz Egenieff; Gurnemanz, Ottley Cranston; Titurel, Robert K. Parker; Klingsor, J. Parker Coombs. Moritz Grimm conducted.

† Mme. Fremstad took the part of Kundry at the Boston Theatre, March 9, 1905, when the music-drama was performed there by the Metropolitan Opera House Company.



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Sundry Notes.

Two concerts were given in aid of the Pension Fund of the orchestra. The programme of the first on Sunday evening, November 17, 1912, was as follows: Wagner: Overture to "Rienzi"; Overture to "The Flying Dutchman"; Introduction and First Scene (Bacchanale), Act I., "Tannhäuser" (Paris version); Prelude

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

to "Lohengrin"; Prelude to "Tristan und Isolde"; Prelude to "Die Meistersinger von Nürnberg"; Funeral Music, "Götterdämmerung"; Prelude to "Parsifal." The programme of the second concert on Sunday afternoon, March 9, 1913, was as follows: Wagner, Overture to "Tannhäuser," "A Siegfried Idyl"; Strauss, Tone Poem, "Don Juan"; Tschaikowsky, Symphony in B minor, No. 6, "Pathétique."

Mr. Heinrich Schuecker, harpist of the orchestra from 1886, died on the night of April 17, 1913.

On account of the illness of Dr. Muck the concerts of December 13–14, 20–21, 27–28, 1912, and January 24–25, were conducted by Mr. Otto Urack, violoncellist and assistant conductor of the orchestra.

Mr. Gustav Strube † conducted the performance of his two symphonic poems, "Narcissus and Echo" and "Die Loreley," at the concerts of January 24–25, 1913.

Mr. André Maquarre † played the solo flute in the performance of Bach's Suite No. 2, in B minor, for flute and strings, November 1–2, 1912.

In the performance of Loeffler's "Pagan Poem," March 7–8, 1913, the pianoforte was played by Mr. Heinrich Gebhard, the English horn by Mr. Georges Longy,† and the trumpets by Messrs. Louis Kloepfel,† Joseph Mann,† and Carl Merrill.†

Mr. Émile Férir † played the viola solo in the performance of Charpentier's "Impressions of Italy," March 14–15, 1913.

Mr. Heinrich Warnke † played the violoncello solo passages in Volkmann's Serenade No. 3, in D minor, April 4–5, 1913.

The celesta, when used at these concerts, was played by Mr. R. Nagel,† violoncellist.

Errata.

Correction in Programme Book No. 1 (October 11, 12, 1912), page 20, line 12: for "Augusta Barbier" read "Auguste Barbier." See page 187.

Correction in Programme Book No. 2 (October 18, 19, 1912), page 100, line 15: for "Kätchen von Heilbroon" read "Kätchen von Heilbronn." See page 187.

Correction of sentence line 5, page 555, of Ninth Programme Book (December 20, 21, 1912), concerning the latest performance of Mozart's Symphony in G minor at these concerts. See page 661.

Programme Book No. 22, page 1455. The score of "Huit Scènes de Faust" is not now in the Brown collection in the Boston Public Library. *It never was.* *P. D.*

Addenda.

Addition to biographical sketch of Mme. Rappold in Programme Book No. 2, page 82. See page 187.

Programme Book No. 8, p. 525. Add that the Dances from "Prince Igor" were played again at a Boston Opera House Sunday concert, December 22, 1912.

Programme Book No. 8, p. 518. Add that Borodin's Symphony No. 2 was also played at St. Louis by the St. Louis Symphony Orchestra, Mr. Max Zach conductor, on February 16, 17, 1912.

Note and Query.

Programme Book No. 19, p. 1273. The name of the Theodore Thomas Orchestra has since been changed to Chicago Symphony Orchestra.

Query. Whether Liszt's pianoforte étude, "Mazeppa," said to have been composed about 1826, was inspired by Victor Hugo's poem of the same name; for this poem, it is said, was written in May, 1828, and published in *Les Orientales* in 1829.

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